
ARCHITECTURAL
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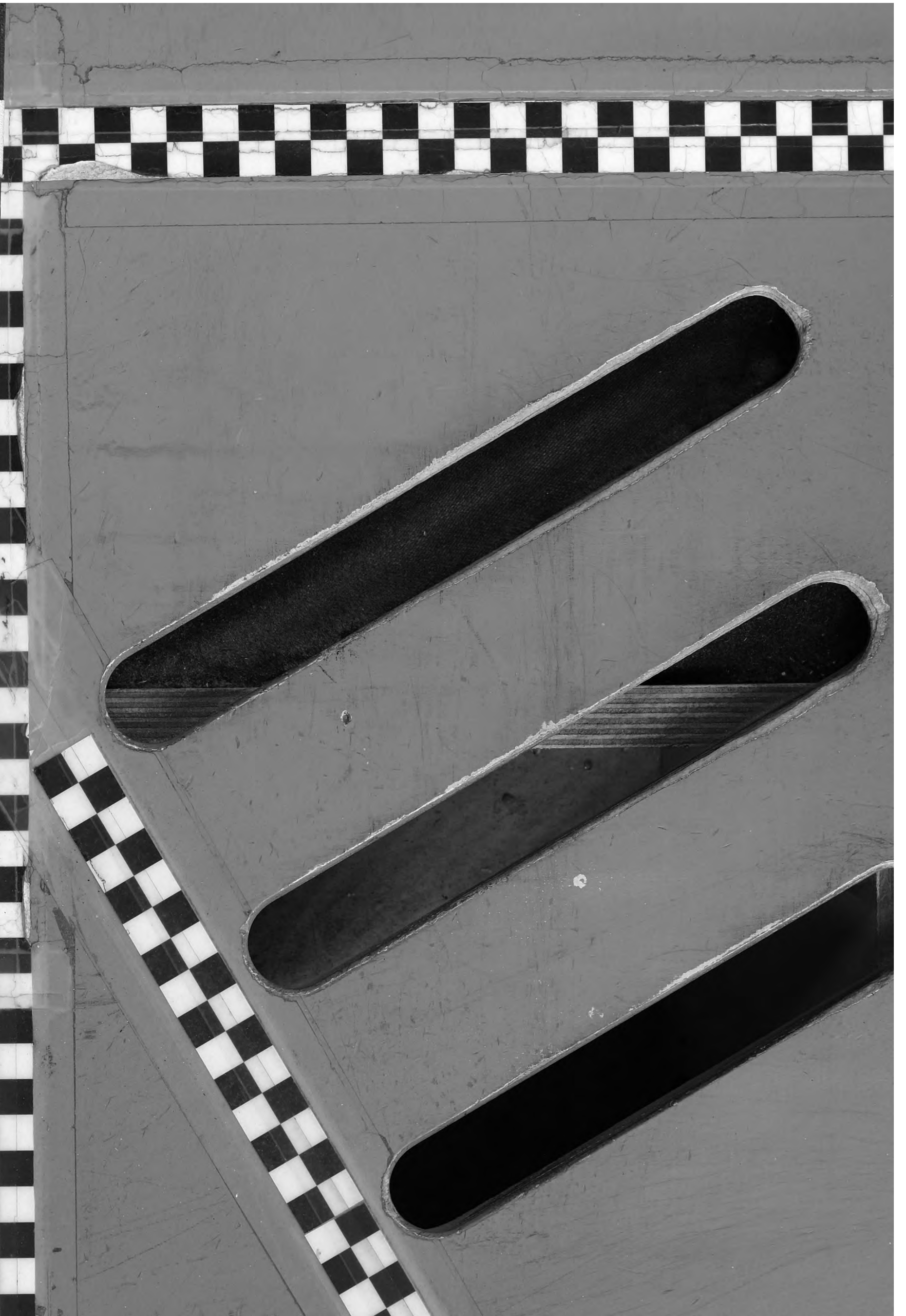
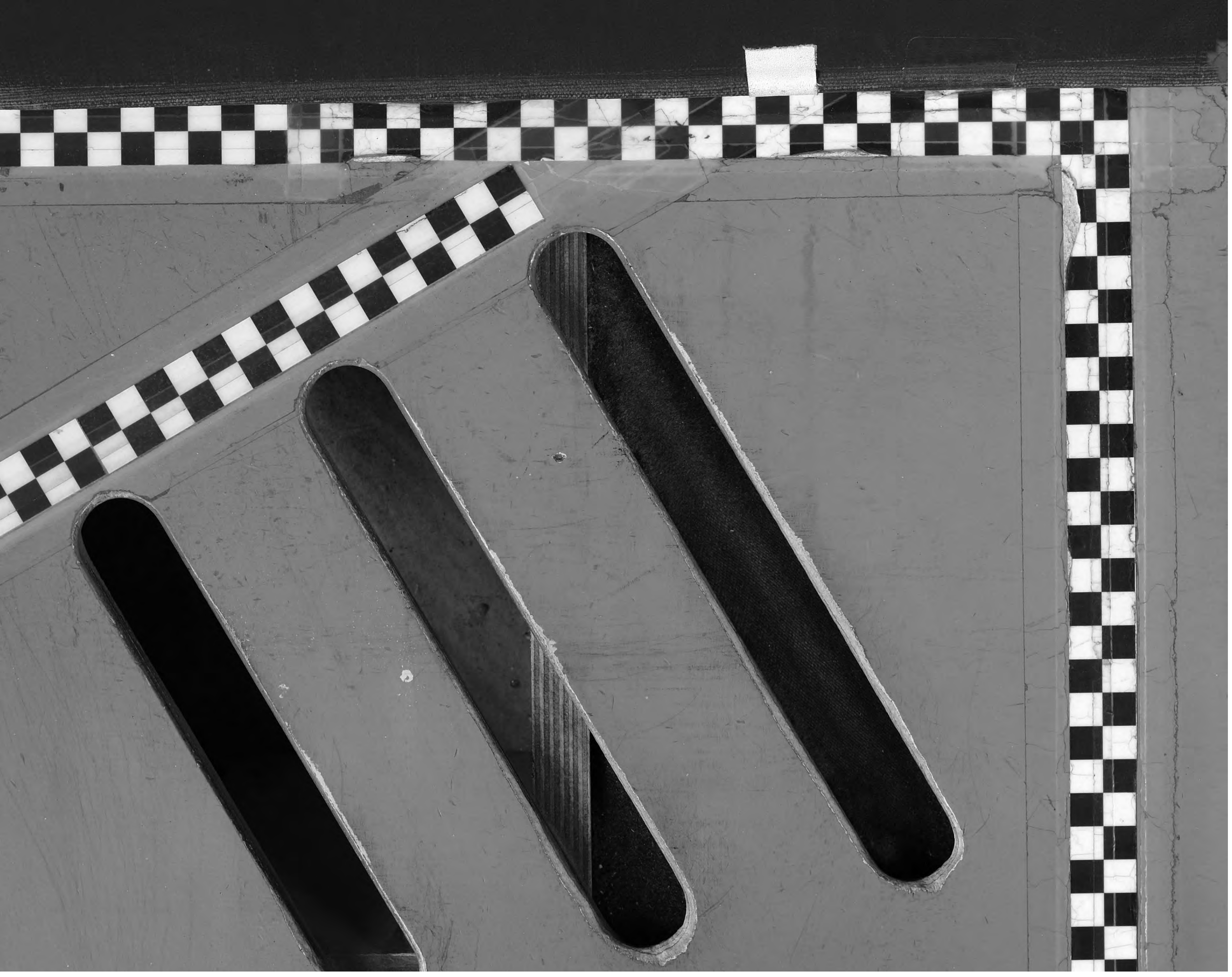
VOL. 43





THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration.

The Bear Inn and St. Mary's Chapel, Castle Street, Reading
From a Drawing by Hanslip Fletcher

JANUARY 1918

27-29, Tothill St., Westminster. London. S.W

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CONTENTS.

CONTENTS.

PLATE ILLUSTRATIONS.

CONTENTS

PLATE ILLUSTRATIONS.

CONTENTS.

PLATE ILLUSTRATIONS.

CONTENTS.

CONTENTS

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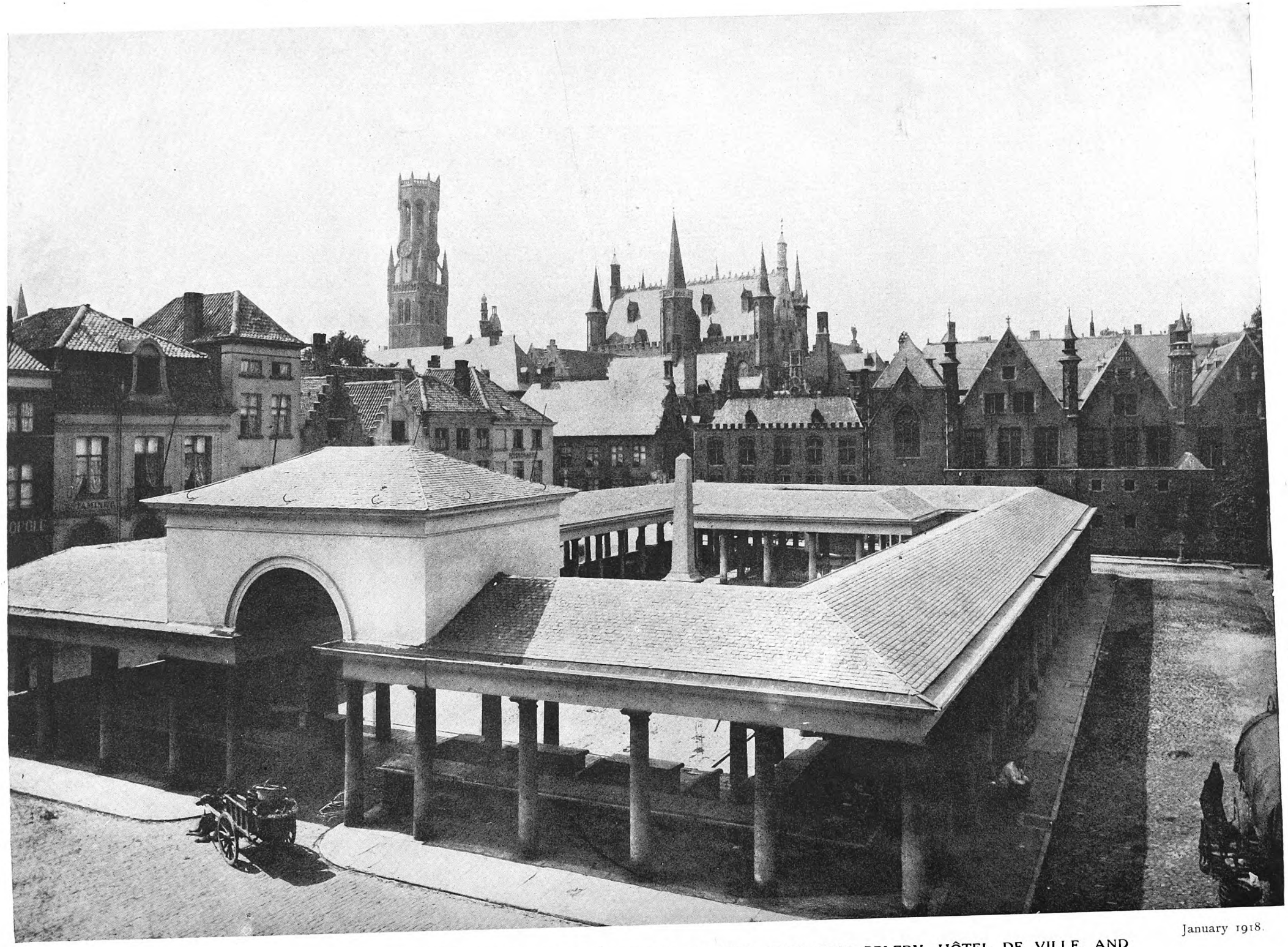


January 1918.

Plate I.

THE MARCHÉ AUX POISSONS IN THE PLACE DE BRAAMBERG, BRUGES, WITH THE BELFRY, HÔTEL DE VILLE, AND THE PALAIS DU FRANC IN THE DISTANCE.

THE ARCHITECTURE OF BRUGES.—II.

By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

(*Continued from p.* 116, *No.* 253.)

IN mediæval times, flat country offered full opportunity for tower and spire building; especially was this realized by builders dwelling amidst the plains and dunes of Western Flanders. For centuries Bruges proclaimed herself to the traveller far afield through the numberless towers, spires, and spirelets which, piercing the sky, made a rich diadem above the clustering roofs of the water-girt city. To this day, the lofty spire of the church of Notre Dame and the great brick tower of the cathedral church of Saint Sauveur command the city almost as much as the Belfry does; while here and there a church tower and a turret, more than usually lofty, rise above the general sky line. But just as the Belfry has been shorn of the greater part of its majesty by the substitution of a stone parapet for its soaring metal-covered flèche, so many another building has been robbed of a feature which made it a landmark for miles around and contributed to the sparkling effect which artists so happily seized upon when depicting Bruges at the height of her fame. But it is only with the help of such records that one can now bring back a picture which can scarcely have been equalled elsewhere in Europe.

GENERAL VIEW OF BRUGES IN 1914, LOOKING NORTH-EAST.

For many years past, in any view from a height, the three commanding towers have stood out in comparative isolation above a mass of red-tiled roofs crowded together in the most amazing confusion, but, unlike Venice, broken here and there by the verdure of a wooded park or the orderly rows of trees surrounding some open *Place*.

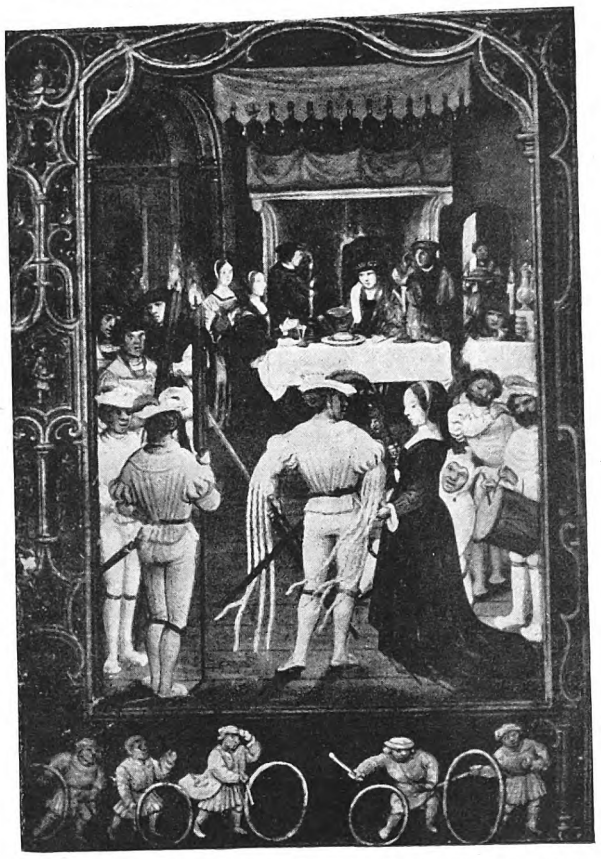
Viewed as a whole, Bruges assuredly gives the impression of a brick-built city. The fact that stone was used for so many of the civic buildings is rather remarkable, seeing that brick was the material most ready to hand, and that in its use the Flemish builders knew how to strike out a line of their own. They handled brick with a confidence that entitles them to rank among the best brick builders that Europe has ever produced; it was in the use of a small material giving excellent colour and texture that these builders excelled. By a judicious blending of warm-coloured brick and stone, good colour effects could be easily obtained, and a sympathetic touch was unconsciously imparted to the architecture. The fascination of most Flemish towns, and certainly of Bruges, lurks behind this reliance upon texture and colour effects in the buildings *en masse*. If one examines individual designs critically, it will be apparent that they are not characterized by that unity of idea and singleness of purpose that underlies Classic art. The architecture, in short, is not academic. There was nothing in the characters of the men who reared it that could possibly call forth an academic style. Burghers who thought of their freedom and were willing to give their lives for it when occasion demanded, traders who were engrossed in some branch or another of the weaving industry, and artists who loved good craftsmanship more than abstract ideas, wanted to put into their buildings something of the rugged strength and unbounded vitality which was the essence of their being. But, in the absence of the academic, another ideal has invariably made its appeal and carried all before it—one which finds expression in unrestraint and exuberance of unaffected beauty. If there is one word which expresses this quest, it may be summed up as the "picturesque." A dangerous pursuit, that of the "picturesque," because directly it is striven for, it loses its natural spontaneity and ceases to be convincing. The Flemish builders, however, were not self-conscious, and Bruges is essentially picturesque in the best sense of the word. It is not in great buildings, laid out on monumental lines, that one looks for the local character which gives the whole charm to the place; one seeks it rather in the display of native talent which built and adorned according to no preconceived standard of beauty, but nevertheless achieved much through the genius of a beauty-loving people.

That Bruges was a town of much importance in the days when Flanders really was ruled by Flemings, is made evident by the frequent references of chroniclers and by the solid remains of round-arched and early pointed work in stone still to be seen in some of the churches. It is not, however, to study Romanesque or early Gothic architecture that one looks to Bruges, neither do such vestiges of timber construction as have survived throw any light on the methods of early

THE BELFRY, BRUGES, WITH THE BELFRY, HÔTEL DE VILLE, AND PALAIS DU FRANC IN THE DISTANCE.

January 1918

mediæval builders that cannot be gleaned elsewhere. To the historian of Bruges the twelfth and thirteenth centuries are alive with incident; but to the architect they are somewhat barren. Although the city enjoyed fame as a trading centre second to none in the west all through the period when Charles le Bon was contesting the immemorial rights of the "Karls" or freemen, when Thierry d'Alsace was pursuing his ventures as a Crusader, and when Baldwin IX was following up his ambitions in the East, it is to the fourteenth century and to the period when the union of the houses of Flanders and Burgundy saw Bruges installed as the seat of the most brilliant Court in Europe, that the artist involuntarily turns. This most propitious, yet most disastrous, union came about through the marriage of Philippe le Hardi, Duke of Burgundy, with Marguerite, daughter and heiress of Louis de Maele, Count of Flanders. Henceforth the humiliation of Bruges in a political sense was gradually brought about; but for close on a century, in spite of the turmoil of persecution and tyranny meted to the burghers by one unscrupulous ruler after another, the prosperity of Bruges was proverbial and the vitality of its arts unquenchable.

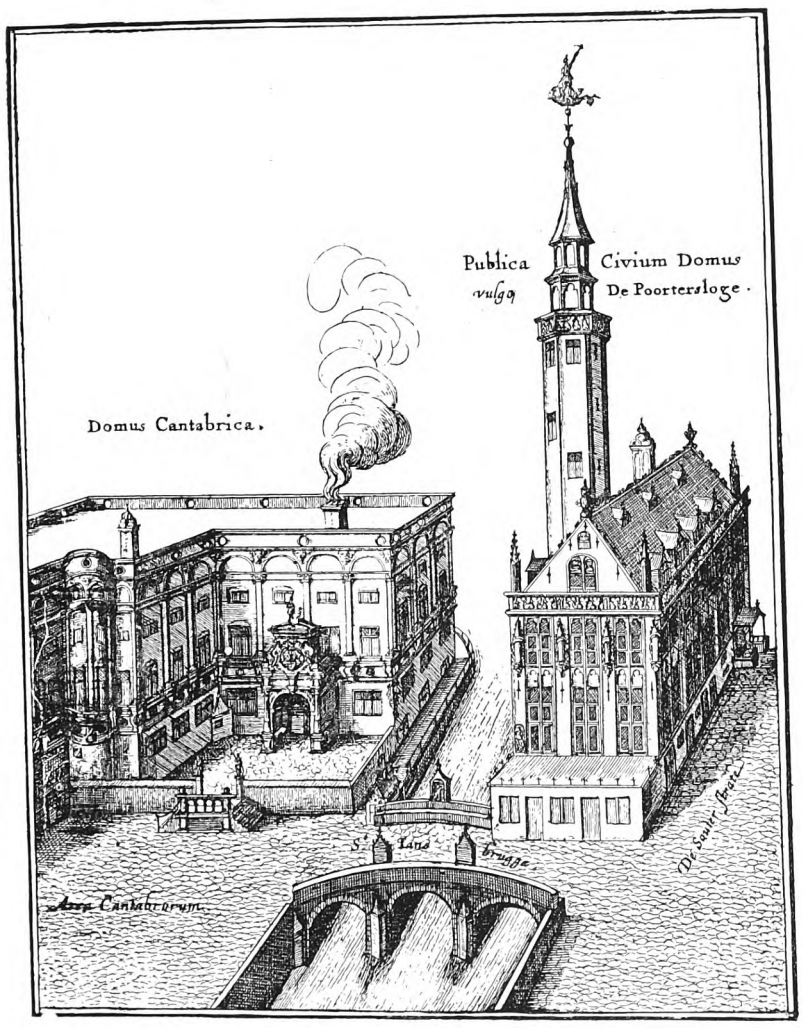


BANQUET SCENE FROM THE EARLY SIXTEENTH CENTURY ILLUMINATED MANUSCRIPT KNOWN AS THE "BOOK OF GOLF." EXECUTED AT BRUGES.

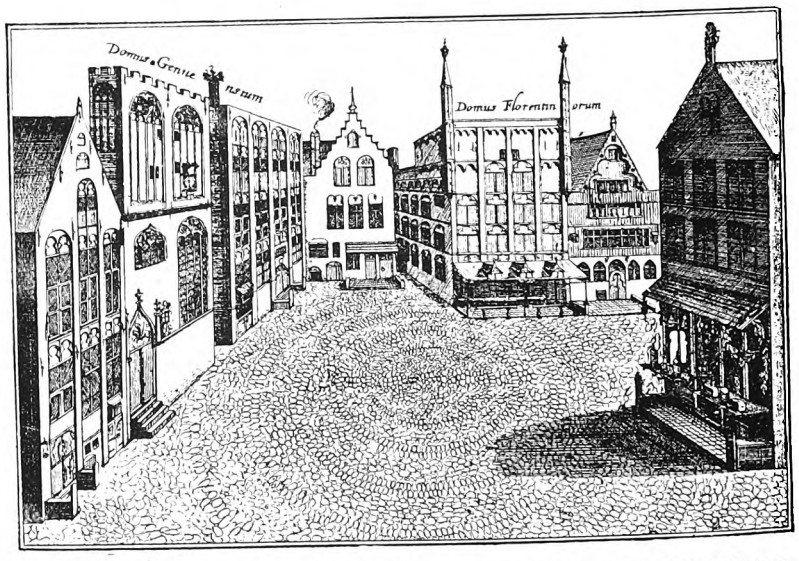
Writing of this century of Burgundian rule (1383–1477), a native writer has well expressed the amazing contrast between the downward trend of a Commune groaning under the weight of oppressive burdens and the upward tendency of the arts to a zenith rarely equalled in the world's history. "La Flandre," he says, "perdit toute individualité politique. Elle connut, par contre, durant l'époque bourguignonne, une prospérité commerciale et une grandeur artistique inoubliables. Bruges, pendant le XVe siècle, fut l'une des cités les plus opulentes de l'Europe occidentale, et, à certains égards, la capitale de l'art Chrétien." *

The less mercy these dukes of Burgundy showed to their subjects, the more zealous they seem to have been of the welfare of the arts. Jean sans Peur (1404–19) encouraged Flemish artists to journey to Dijon, fostering on the soil of France, no less than on that of Flanders, the wonderful work of the "imagers" in wood and stone and marble that he loved so well. Philippe le Bon, too (1419–67),

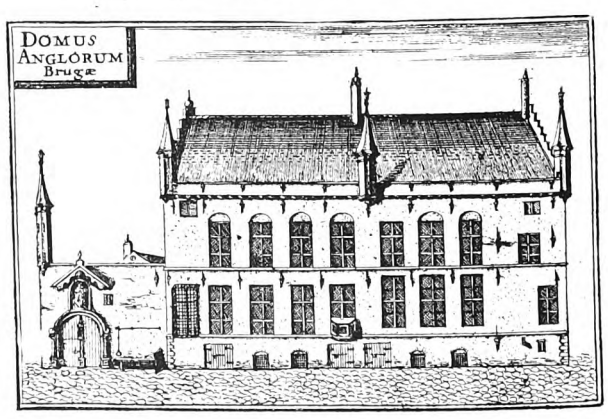
* Psychologie d'une ville: essai sur Bruges, par Fierens-Gevaert, Paris, 1908.



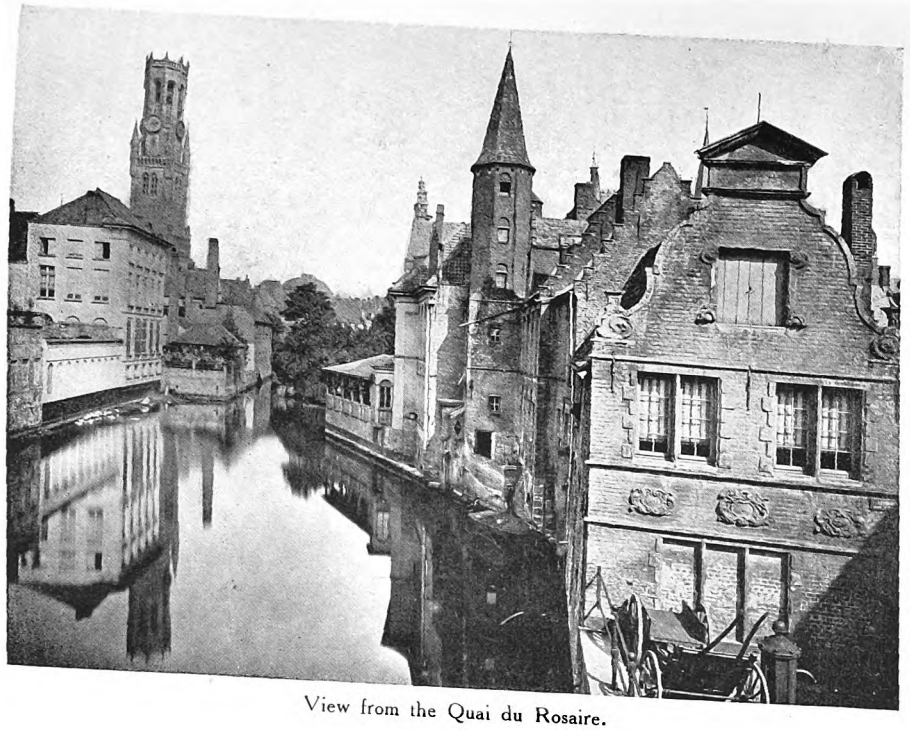
THE POORTERSLOGE AND THE HEADQUARTERS OF THE SPANISH MERCHANTS. *From Sanderus.*



THE ITALIAN HEADQUARTERS AND "BURSA BRUGENSES." *From Sanderus.*



THE ENGLISH HEADQUARTERS. *From Sanderus.*



View from the Quai du Rosaire.

View from the Quai Vert.

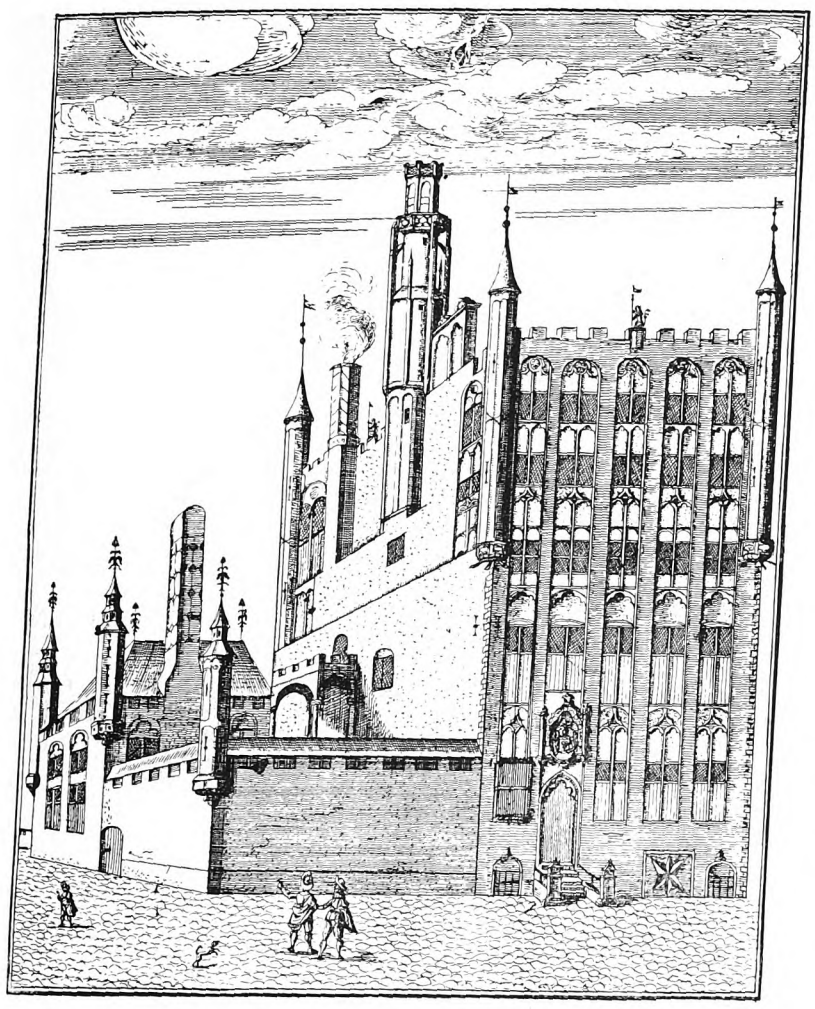
View from the Quai Vert with Palais du Franc in the distance.

View from the Quai de la Poterie with the Poortersloge in the distance.

Plate II. January 1918.

THE CANALS AND BRIDGES OF BRUGES.

Photos: F. R. Yerbury

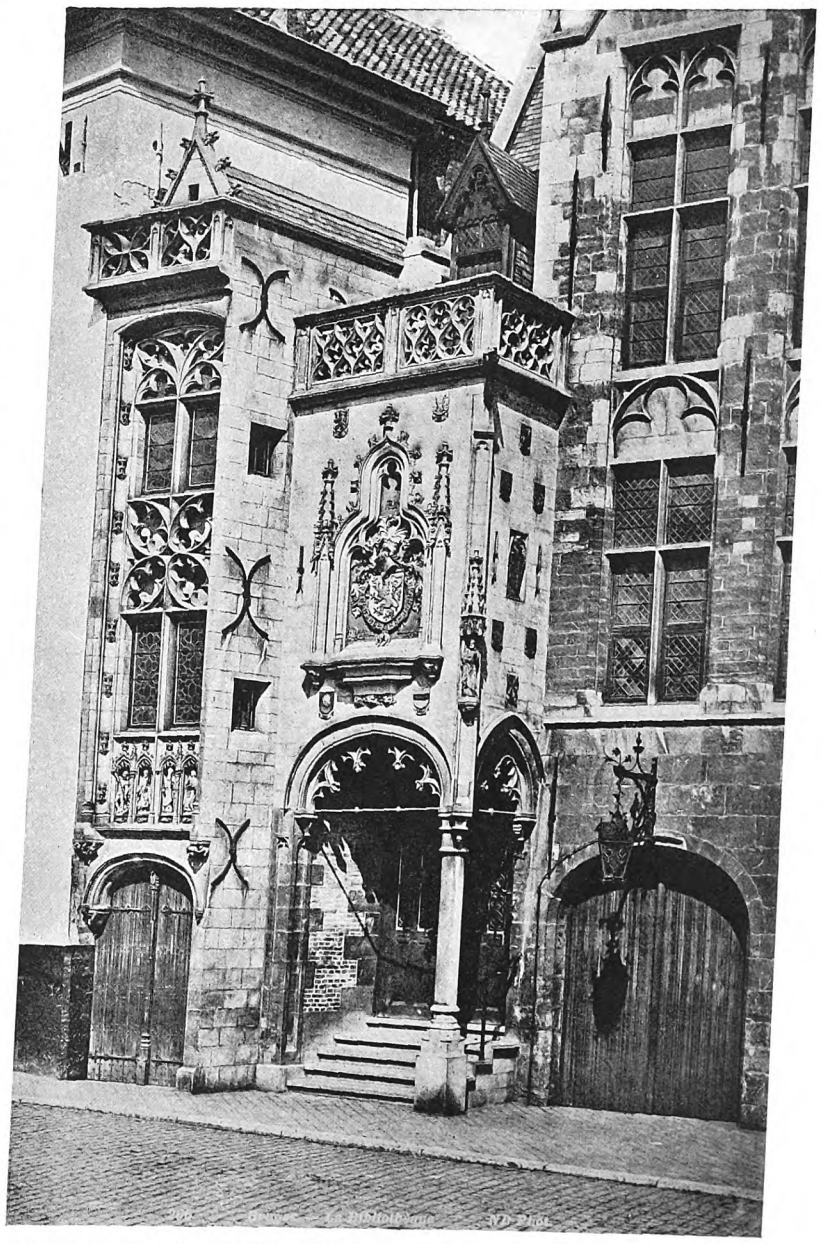


THE HÔTEL DES ORIENTAUX AS BUILT IN 1478.
From Sanderus.

whose affix was not won through any clemency to the people of Bruges, surrounded himself with artists and craftsmen, and numbered Jean van Eyck amongst his closest friends. In 1430, on the occasion of his marriage with Isabelle of Portugal in the church of Notre Dame, he founded the order of the Toison d'Or—the Golden Fleece. At root a political move, this flattered the citizens, inasmuch as it symbolized to them the dignity of their accomplishments, which for centuries had been associated with the weaving industry. In 1468 the nuptials of Charles le Téméraire, the last of the Burgundian rulers of Flanders, with Margaret of York, sister of Edward IV of England, were marked by the most wonderful feastings and revellings. It was an age of jousts, and tourneys, and pageantry, the winding streets and open spaces of the city, ablaze with colour and costly hangings, making the most gorgeous setting for the rich panoply of State processions. Triumphal arches were set up on the line of route, and popular revels were encouraged around fantastic fountains which spouted wine and hydromel.* Fête succeeded fête, and the luxury and display encouraged at Court were reflected on every hand. Chroniclers dwell on the prodigality and sparkling brilliance of scenes which, to at least one English guest, recalled the wonders of the days of King Arthur and his Round Table. From that precious illustrated manuscript ascribed to Simon Bening (1483–1561), now in the British Museum, an excellent idea of the costumes of the period can be obtained, especially from the glimpse of a banquet scene reproduced on page 2.

* That this custom was perpetuated in later days is evident from the wood-cuts in that fascinating book "La Tryomphante Entrée de Charles Quint à Bruges," par Maistre Remy Dupuys, Paris, 1515. The fact that *brasseries d'hydromel* existed in Bruges is borne out by Ad. Duclos, "Bruges, Histoire et Souvenirs," 1910, p. 552.

Without this lordly patronage it is not improbable that the best artists and craftsmen would have sought elsewhere the protection without which they could scarcely have pursued their handiworks: it acted as an antidote to the miseries which their autocratic masters sowed only too freely for all outside their magic circles. Bruges suffered cruelly from these haughty ambitions, and Philippe le Bon practically ruined the woollen industry through his ill-timed quarrels with England. Charles, who succeeded him, tried to restore the vital intercourse, but with little success; for the weavers had already flocked to our shores, bringing their secrets with them, and the merchants and bankers had begun to forgather elsewhere. The attractions of the rising port of Antwerp were enticing: no waterway was silting up there and threatening to complete disaster. So the decline in the fortunes of Bruges which began to manifest itself in the fifteenth century was unmistakable before the next century had grown very old, and empty houses could be counted by the thousand. Grave events, inimical to the well-being of the city, were enacted under the rule of Maximilian of Austria, husband of Mary of Burgundy, and religious wars in the reign of Philip II hastened the *débâcle*. By the end of the sixteenth century Bruges had lost commercial as well as political supremacy; since then the wheel of fortune has gone round many times,



THE PORCH TO THE LIBRARY, WITH THE LOGE DES PORTEFAIX ON THE LEFT AND GRAND TONLIEU ON THE RIGHT.

and a nineteenth-century revival was leading to further advance when Belgium was once more engulfed in the cockpit of Europe.

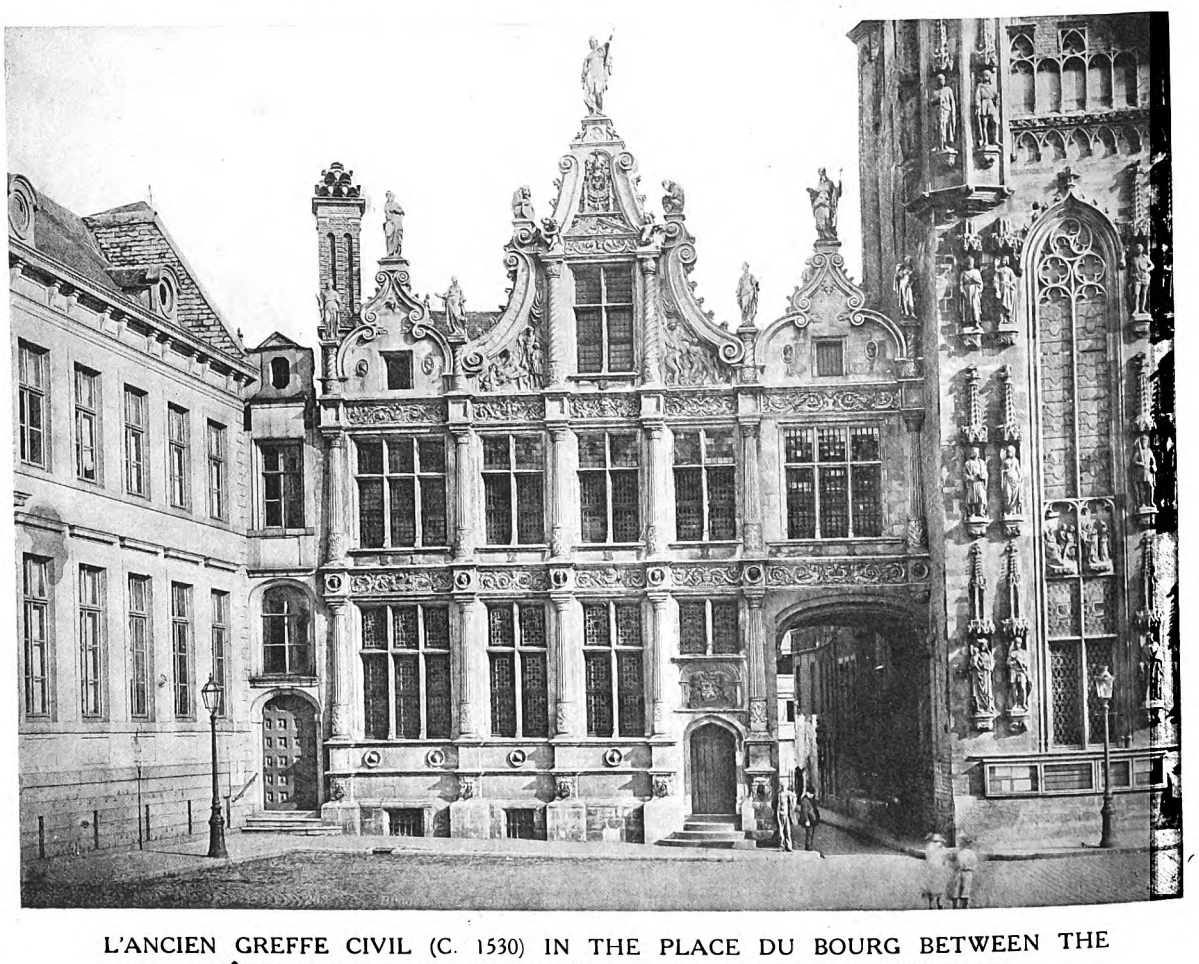
It is the architecture of Bruges reared under the Burgundian régime and during the succeeding decades that is so world-famed. At that time it was not the case of a Commune building a Belfry or a Halle; it was rather the people, linked together in communities or Guilds, who built dwelling-houses and meeting-places, and merchants, both native and foreign, who congregated in colonies, erected sumptuous "hôtels" for their dwellings and for the transaction of their affairs.

> Lombard and Venetian merchants with deep-laden argosies;
> Ministers from twenty nations; more than royal pomp and ease.

No fewer than sixteen associations of merchants of different nationalities were established within the city, each possessing palatial headquarters; but traces even of many of these are now difficult to discover, while those which have survived have been shorn of all their grandeur. As Marc Gheeraerts in the sixteenth century recorded the general lines of the city in his wonderful bird's-eye plan, so Antonio Sanderus in the seventeenth century drew in more detail the principal buildings, and left in his volumes a priceless record of many a gem which has long since been levelled to the ground.* In the illustration on page 2, the chief of the Italian "hôtels," or "prætoria," as he called them, is seen, facing a cobbled *place* which was the original open-air meeting-place for the merchants. Sanderus refers to this as the "Bursa Brugensi," and of the Genoese establishment says, "Hoc Ædificium Ædificari Fecerunt Mercatores Januenses Brugis Commorantes Anno CIↃCCCCXLI." Very little of this building is standing, and still less of the Florentine. Near by stood the "Domus Cantabrica," frequented by the Spanish colony; from the illustration of this on the same page, it is evident that a flat roof (*tecto plano*) was used for a building of considerable size, a somewhat unusual expedient in those days so far North, and noteworthy in a city of steep tiled roofs. On the other side of a spacious *place* was the Portuguese centre, while near by, separated only by the canal which flowed past the Waterhalle in the Grand' Place, is seen the "Publica Civium Domus," commonly known as the Poortersloge. This stone building, which was originally the place of assembly of the *Poorters* or citizens of Bruges, has had a chequered career, but with its lofty turret it still appears in many a glimpse from quayside or narrow street (see Plate II). Dating from the fourteenth century, it was rebuilt in the fifteenth and again in recent times, when it was adapted to receive the voluminous archives; search amongst these parchments is of more profit to the student than study of the restored building which enshrines them.

The English and Scotch also had their headquarters in the city, but little of interest is left of the "Domus Anglorum" (see illustration on p. 2), while the most sumptuous of all these merchant palaces seems to have been the "Domus Osterlingorum," variously known as the Hôtel des Orientaux or Maison de la Hanse. In 1348 the Teutons settled in Bruges: a quarrel with the inhabitants forced them to leave in 1354, but differences having been reconciled before long, they returned to engage in vast commercial undertakings. In 1478 they began the magnificent "hôtel" in brick seen in the illustration on p. 3. The works were entrusted to Jean van de Poele, a master mason of note, whose skill was shown here at its highest. The building was on a large scale, lofty, embattled and flanked by turrets at the angles, a taller one, without flèche, dominating the whole. Sculptured lions bearing banners figured on the parapets, and all the metal vanes were gilded. The principal entrance was reached through a courtyard, and there were two other doorways, one facing the canal, above which the arms of the Hanse towns were set up; the other faced the side street known as the Cour de Gand. This latter doorway, seen in the view, was approached by six steps, and above it were sculptured the arms of the Archduke of Austria. The building was practically demolished in the latter years of the eighteenth century, a piece of vandalism which must be numbered amongst many ruthless acts committed at a time when the prosperity of the city was at its lowest ebb. To do justice to vanished Bruges would require a volume; rather than dwell on the melancholy theme of their destruction, it is preferable to concentrate one's attention upon such works of art as have survived.

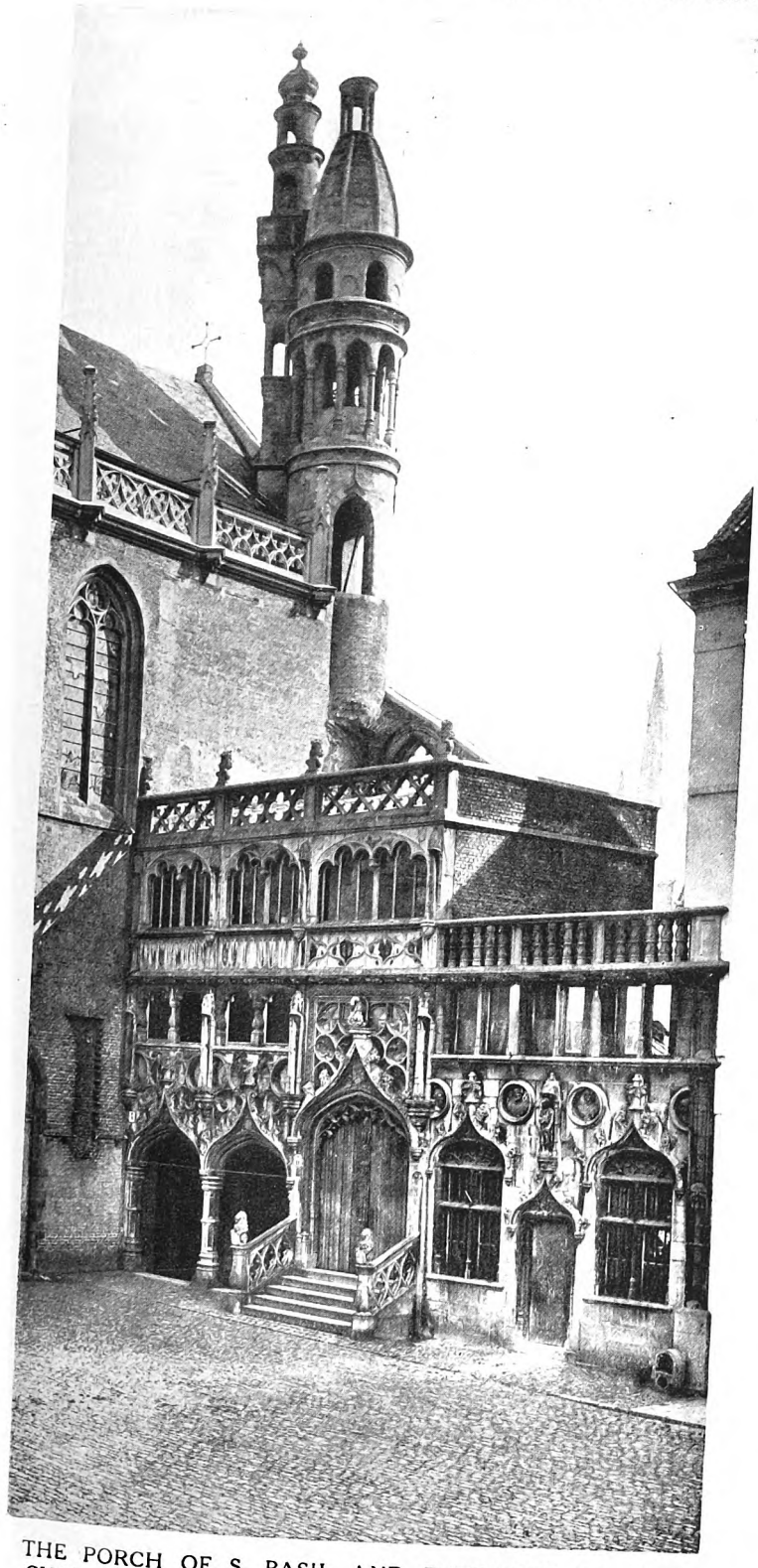
On the north side of the Place van Eyck stands a group of white stone buildings, erected at a time when local traditions in architecture were as yet unassailed. This group, consisting of the Grand Tonlieu and the Loge des Portefaix, or *Pynders*, is esteemed for the porch and the doorways on either side of it, seen in the illustration on page 3. The designation of



L'ANCIEN GREFFE CIVIL (C. 1530) IN THE PLACE DU BOURG BETWEEN THE HÔTEL DE VILLE (1376) AND THE PALAIS DE JUSTICE (1722).

* Antonio Sanderus, "Flandria Illustrata," Hague, 1641–44.

the former building is cunningly expressed by the sculptured figures, bending under their loads, which make such delightful corbels just above the arched doorhead; this dates from about 1470, and its neighbour from about 1477. The Tonlieu was, to all intents and purposes, the Customs House, and the arms in the sculptured panel are those of Pierre de Luxembourg, Knight of the Order of the Golden Fleece, who was "Collector" at the time of its erection. The upper stories of the building, approached through this porch, have since 1883 been used for the Public Library, and legion are the treasures housed there. Colard Mansion, a pioneer in the art of printing, set up his press at Bruges under the patronage of Louis of Gruuthuuse, and there it was that Caxton was initiated into the mysteries of the craft. Caxton lived in the city some thirty-five years, and printed his earliest books there. When he returned to England in 1477 and established his press at Westminster, he won for all time the distinction of having founded the first printing press in England; but he had learned the art in Bruges.



THE PORCH OF S. BASIL AND ENTRANCE TO THE CHAPEL OF SAINT-SANG IN THE PLACE DU BOURG.

The coming of the Renaissance was heralded in the works of painters and sculptors long before the builders allowed themselves to be carried away by innovations which appeared strange in their eyes. This irresistible movement, nevertheless, swept aside age-old traditions as surely in Bruges as in many another mediæval city; but the transition was gradual and productive of some curious results. One of the first public buildings to show this was a court of law, the Ancien Greffe Civil in the Place du Bourg (see illustration, page 4). This stone façade, set up soon after 1530, shows that strange interposition of Classic orders which betrays zeal rather than knowledge on the part of the designer. Placed as it is between the Gothic Hôtel de Ville and the matured classic Palais de Justice, it is a valued link in the evolution which the Brugean architects worked out for themselves; but it should no more be taken seriously than many other similar attempts to keep abreast of the wave that it calls to mind. The Flemish love of display was not yet quenched, and the fanciful scroll-shaped gables surmounted by statues lead up appropriately to the culminating figure of Justice in the centre. Near by is the porch leading to the staircase to the Chapel of Saint-Sang, built 1529-34 by Chrétien Sixdeniers. In this much-restored façade in *pierre bleue* (see illustration on this page) similar evidences of a transitional style are apparent; but the ecclesiastical origin of the building accounts for the Gothic note being stronger than in the Greffe Civil. The double turret, "si svelte et un peu bizarre," set up about 1460 and prominent in the illustration, has that Eastern flavour—even more pronounced in one of the churches to be discussed later—which may owe something to the journeyings of religious devotees, to whom it served as a souvenir of their wanderings in the Holy Land.

The mere fact that prosperity had passed from Bruges before the Classic Renaissance had reached its height accounts to no small extent for the city's retention of its mediæval aspect. The standard of taste changed; Classic purists became intolerant of the freedom enjoyed by generations of craftsmen who knew no restraint other than that imposed upon them by the limitations of the materials in which they worked. Had the means been forthcoming, the buildings lining many a canal and street would have been ruled into conformity; their varied gables would have made way for the exacting Classic cornice. As it happened, neglect was the fate meted them more often than demolition. But, when occasion demanded, a site was cleared, no matter how precious the heritage that stood upon it. That part of the Palais du Franc which had been rebuilt in the first quarter of the sixteenth century at the south-east angle of the Place du Bourg was destroyed and a new courtyard and façade built in 1722 from the designs of the architect Verkruys. It was a calamity that such a sumptuous brick building as the Palais du Franc, judged from the existing façade with its three gables and pinnacled turrets seen from the Quai des Marbriers (Frontispiece), and in the distance from the Quai Vert (Plate II), should have been despoiled in favour of a commonplace Palladian structure. In one instance only has the Classic note been struck with telling effect, and that was about the year 1821. The Marché aux Poissons (Frontispiece), with its Doric colonnades, designed by Jean-Robert Calloigne, is so strong in its simplicity, and so restful in its colour and composition, that it serves as an excellent foil amidst so much that is varied and rich in colour and outline.

(*To be concluded.*)

READING: A VIGNETTE.

With Sketches specially made for THE ARCHITECTURAL REVIEW *by Hanslip Fletcher.*

NOT very far from Hyde Park Corner, as distance is measured in these days, and a third of the way to Bath, is the county town of Berkshire. The place is of Saxon origin, the site chosen, perhaps, for the warmth of the valley in which it lies ensconced; but more reasonably for its contiguity to the Roman road and its convenient proximity to the waters of the Thames and the Kennet. Reading at one time was the seat of a nunnery; later the Danes rowed up the river and left its early buildings in ruins, for when Domesday Book was compiled it was a half-ruined and almost forgotten hamlet. Nearly half a century after the bricks and stones of the Benedictine Abbey at St. Albans towered above the scenery of Hertfordshire, Henry I determined to erect a similar establishment in a westerly direction within easy distance of London, and so the fortunes of the town were founded.

The Abbey towns of Bury St. Edmunds, St. Albans, and Reading in mediæval times had an affinity in their monastic establishments; hence the origin of the highway which traverses Suffolk, Essex, Herts, Bucks, and Berks, forming a pilgrim track which use developed into a road that struck across England and opened up a new system of communication for countless multitudes from East Anglia to Somerset and Devon. Roads, prior to the introduction of railways, influenced building in a remarkable way, for they provided direct means for the transference of ideas as well as material, and in this fact lies the secret of the growth of Reading.

First impressions of towns, as of individuals, are lasting; we are attracted or repelled directly we set foot in the main street, according to humour. We are impressed and guided in our decision without doubt by the facial aspect of the buildings. Reading is a curious town—half manufacturing and half residential. It has a quality entirely its own. Moreover, it has always been a hospitable place, and one intimately associated with gastronomic delights, as the famed Abbot found to his cost when he mistook the ponderous figure of Henry VIII for one of the Royal guardsmen from Windsor.

To-day the chief industry of this cheerful bricky town is baking, and the smoke of ovens acts as a sure barometer when the relaxing climate is threatened with change. Old towns must be lived in to be fully understood—their idiosyncrasies must be analysed. Odd corners need to be explored and obscure interest sought out, for the spirit of the mighty past which hovers over the streets feeds our imagination, whets our appetite for beauty, and uplifts us from being mere theorizers to the level of poets.

In Reading we chance upon tangible set pieces and other conventional scenery arranged for the enjoyment of our forbears. It does not need much effort or illusion to conjure up the comedy that once formed the life of the streets, for while we stare about us the old actors and supers strut the pavements to rub shoulders with the new, the past and present become one, suiting our whim to jest or shed tears as the mood takes us. If we enter the town by road from the London side we comment on the umbrageous avenues and well-kept gardens; if from the west, we are impressed by the classic setting which distinguishes the entrance to Reading from Bath. The trees are plentiful, and stand on guard like giant umbrellas to protect the people from the cloud-bursts to which the locality is subjected. Did the sculptor who portrayed the figure of the late Mr. Palmer surmounting the pedestal in Broad Street with ever-ready gamp intend a subtle gibe at the character of this parliamentary borough?

From the railway, the aspect of the town is even more curious. There is no hint to be gathered, even from the vantage point of a corner seat, of the crescents and wide roads, neither is it possible to discern the paved walks on the banks of the Kennet, recalling Amsterdam. Our impression as the train speeds through is that we are lucky in not having to stop in such a place. We view the fortress silhouette of the jail with apprehension, and retain vivid recollections of the town's manufacturing side, through which we have been jolted over a maze of rails for fifty miles down the line.

If by chance we travel down from Paddington expectant of encountering good hotels and inns on our arrival, we shall not be disappointed, for immediately facing the station is the "Great Western," a solidly comfortable building largely

BUILDINGS AT THE JUNCTION OF LONDON STREET AND SILVER STREET.

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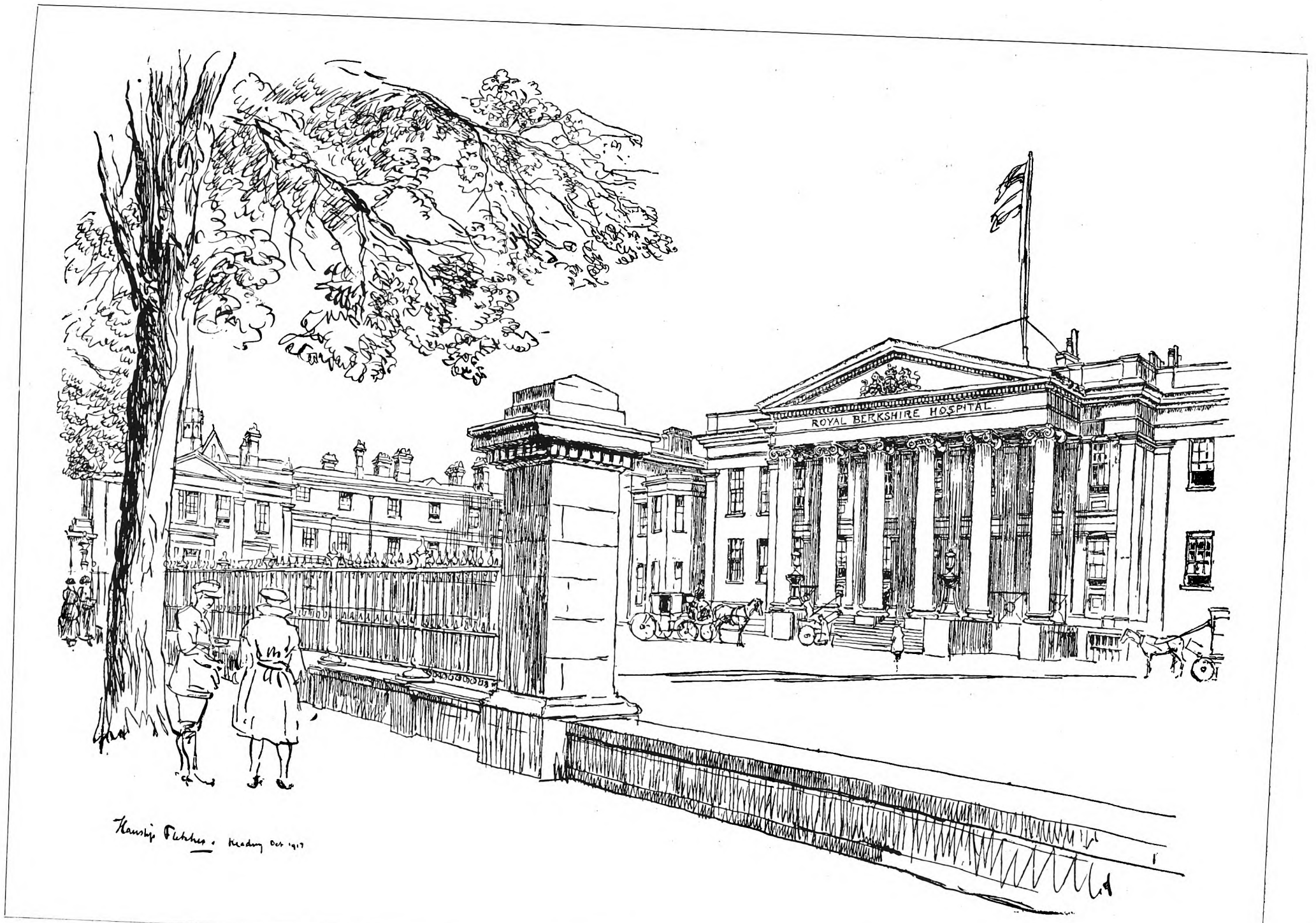
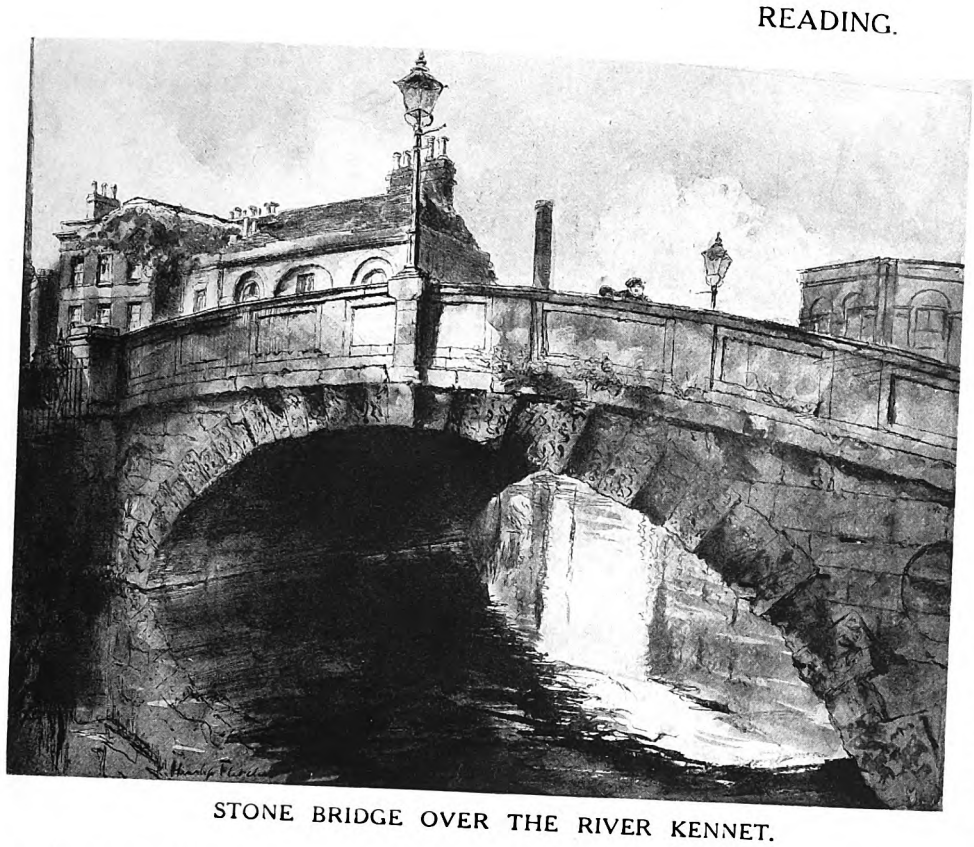


Plate III

THE ROYAL BERKSHIRE HOSPITAL, READING.

January 1918.

From a Drawing by Hanslip Fletcher.



STONE BRIDGE OVER THE RIVER KENNET.

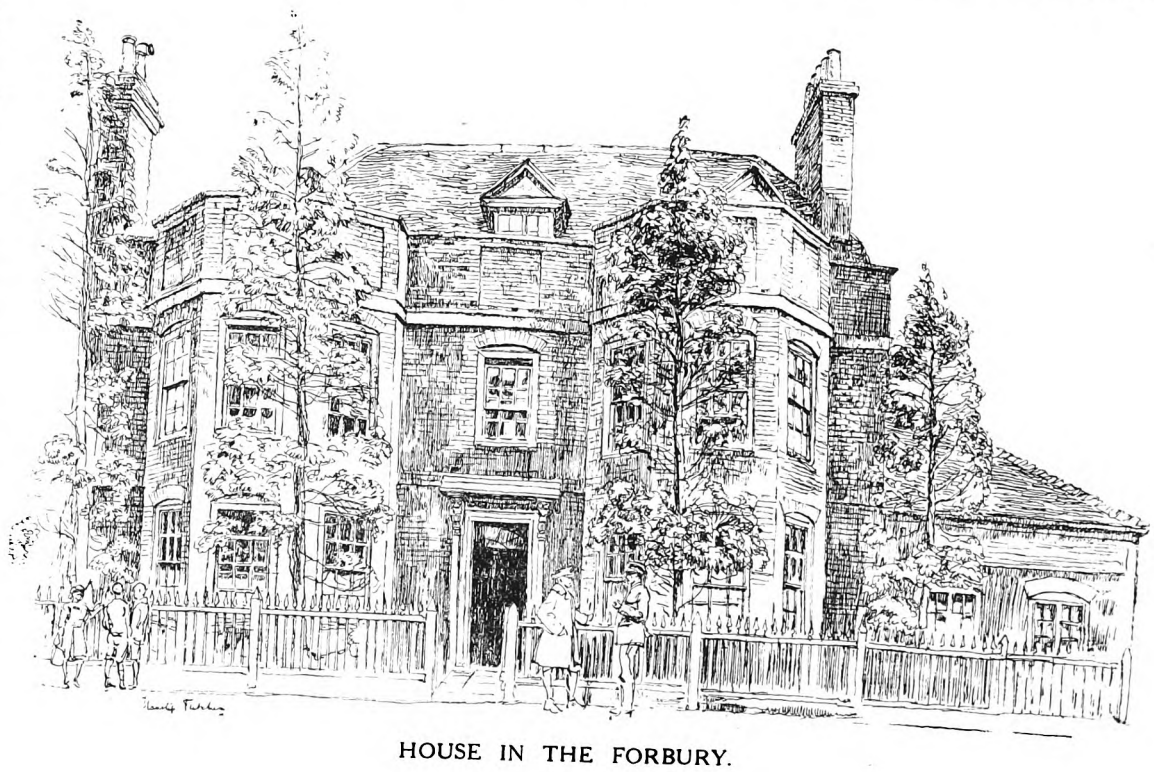
expressed in lines of unmistakable Victorian Italian and heavily furnished in the mode of seventy years past; while for enthusiasts of the coaching era ancient hostelries abound in every street. Viewed from the heights north and south of the river, the houses straggle in a westerly direction as if eager to reach to Oxford, and are only brought to a standstill by the headlands forming the gap at Goring.

There is an ultra "west end" where distinguished persons formerly lived, an "east end" free from squalor, while modern villas enclose the old ways in a bow to the south. The hub of the place is mediæval, with an inlay of variegated pattern, the latter contributed in Stuart, Georgian, and Regency days, and besides there is the inevitable sprinkling of modern emporia with plate-glass fronts. Sufficient it is that Reading has a past like other English towns of similar extent. Queen Elizabeth paid half a dozen visits to its streets; it witnessed the discomfiture of its Abbot at the hands of Henry the Eighth and the demolition of its Abbey; the Parliamentary forces laid siege to its loyalty and Cromwell scored the church towers with round shot. The River has played a part in its pageantry from the time the Saxons and Danes struggled for the mastery until the Norman bow levelled them, and over the placid waters the luxurious court of Charles the Second journeyed to Oxford to escape the Plague that ravaged London.

Merely to chronicle the list of notables who passed through the town in the eighteenth century would need a catalogue of unwieldy size; but to omit to mention the association of Jane Austen and Charles Dickens with the glamour of the buildings would be to commit an egregious mistake. So our summary brings us to the period when ruin threatened the coaching industry and the innkeepers were donning sackcloth in anticipation of disaster to their calling. Then Brunel the wizard touched Reading with his steel wand, and gave the town new life, for the broad gauge and sixty miles an hour were irresistible. The times are hard, but travellers war-weary and fevered, can still find solace in the charm of its inns; and if the sheets do not smell of lavender and the courtyards no longer resound to the stamp of hoofs and the slamming of coach-doors, the old associations are tenacious, and for that we must be thankful. Entering the town from the London side, the traveller is impressed by the trees marking the principal approach. At first he thinks of Cheltenham or Bath—a thought heightened by the stone-fronted houses in King's Road, should his footsteps chance in that direction.

He is quick to observe the villas of Eldon Square—poke-bonneted and crinolined in the manner of London; he is astonished at the stately aspect of the Royal Berkshire Hospital with its correct Prienean portico, and imagines that he is confronted with a smaller edition of the British Museum (see Plate III), an illusion fostered by the character of the piers and spear-head railings enclosing the courtyard. Further along, his eye notes the formal terraces of the Regency period, with private drives in front, and the greenery foiling the excessive neatness of the doorways and fanlights. In the past, fashionable people rented apartments in these terraces, and from the comfort of the drawing-room floor viewed an endless procession of coaches and post-chaises whirling to Bath. Although in these strenuous times the painted fronts need revivifying and the stucco is scaling, the comfort of the interiors is more than transitory, and we should be grateful for rooms enriched with sound architectural detail.

At its western extremity the London road makes a right-

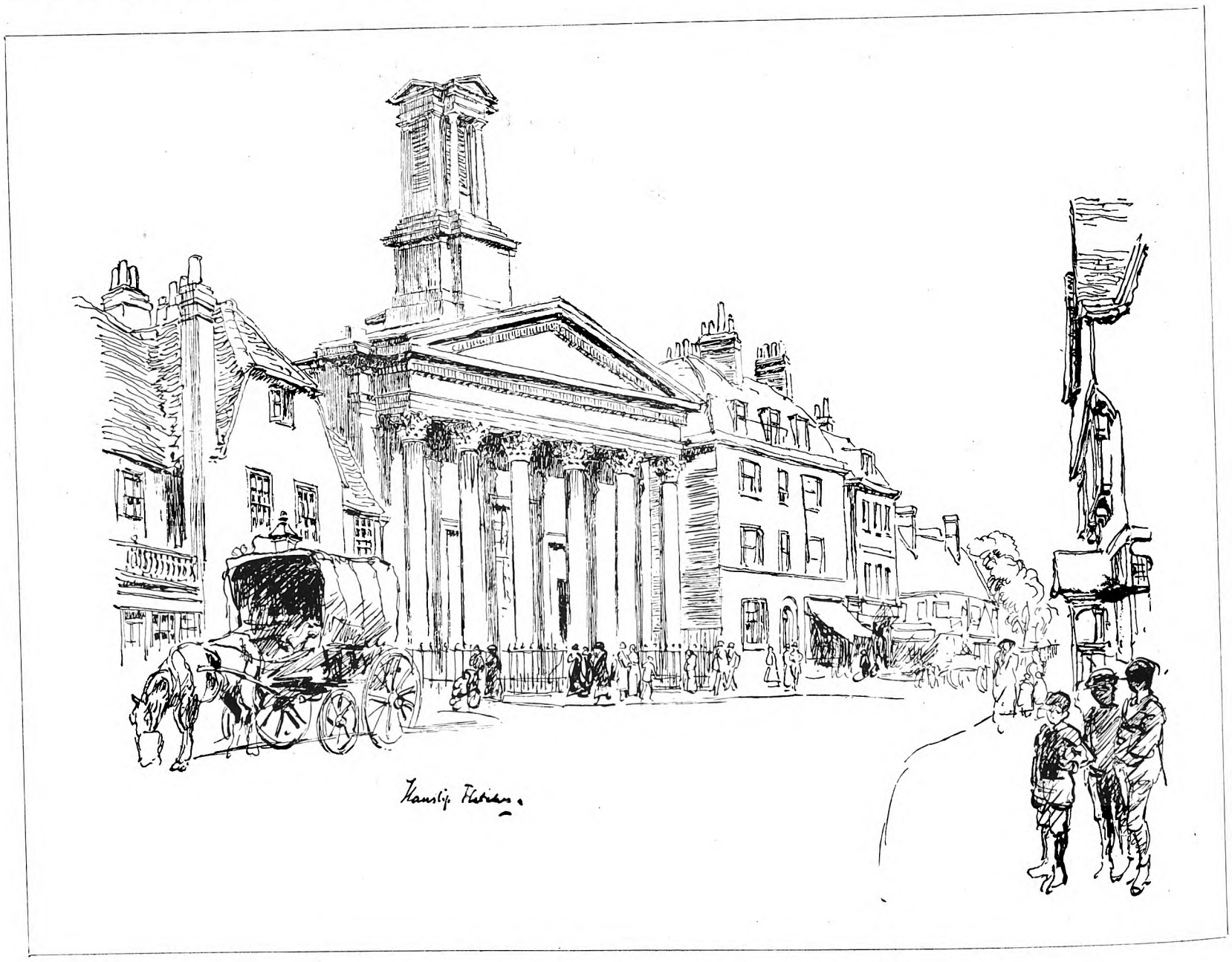


HOUSE IN THE FORBURY.

angled junction with Silver Street and London Street, and here is to be seen a severe building uniformed in brick and plaster like an illustration from Malton (see page 6). London Street is particularly rich in treasures of later Georgian days, to describe which would require many pages and innumerable sketches; so, leaving this to the activities of after-the-war students, we cross the Kennet over the Piranesian bridge (see page 7), note the Ship Inn, row cased in modern dress, and make our way to the Market Place to encounter a minor work by that eminent London architect, Sir John Soane, whose early life was associated with Reading, and who had an especial interest when he designed the Market Cross to give emphasis to what is still the centre of the town (see opposite sketch). As we view this monument, our thoughts are transported to the Architects' Library in Lincoln's Inn Fields, we see the black-clothed figure of Soane making his nervous drawings and incorporating ideas from Piranesi's suggestive plates into the scheme of the cross he intended should distinguish his own country town. This obelisk seems as lasting as the Bank of England, to which it is related in point of detail.

The ancient Forbury next claims our attention, particularly a stalwart house of early eighteenth-century date with two enormous bay-windows heavily sashed and symmetrically arranged, hinting of panelled rooms and giant fireplaces. This house may not be the neatest, but it is certainly the most

THE MARKET PLACE, WITH SIR JOHN SOANE'S MARKET CROSS.



THE BEAR INN AND ST. MARY'S CHAPEL, CASTLE STREET.

ST. LAWRENCE, FROM THE MARKET PLACE.

substantial in the town, and an object lesson to all builders whose inclinations run in the direction of bay-windows (see page 7). Near the church of the Grey Friars is another brick house with wings, which was built a century later, and shows the hand of one who followed the teaching of Soane, but here we see Soane's style free from tattooing.

Castle Street is another thoroughfare of interest to those in quest of architectural character. Here, standing in juxtaposition, are several survivals of three centuries—namely, the Bear Inn, St. Mary's Chapel, and a neat house of the 1790 period. Opposite is an interesting example of the Jacobean manner, and as we proceed westwards up the hill the pages of the eighteenth century are turned back and memories of Bath again recur (see page 8). In several of the lesser streets comfort will be found in the aspect of the brick fronts, which are notable for their exquisite proportion. There are several in Russell Street, a name reminiscent of Bloomsbury, as the architecture is; and these, with the terraced walks in Southampton Street, show how the builders who wrought during the Napoleonic wars paid strict attention to the English vernacular without sacrificing individuality.

In this impression of a county town so much of moment has to be omitted. One would like to speak of Strathfieldsaye, the home of Wellington. One desires to illustrate the column to the great captain on Riseley Common and to treat of the treasures housed in the Wellington Club, among which there is a barometer of carved wood embellished with arms in the fashion of a war trophy. If space permitted, something more could be written concerning the coaching inns, such as "The Bear," and "The George," with its old furniture, and the Chippendale chair bearing a brass plate to the memory of Charles Dickens. Reading has ever been a hospitable place; it is a little metropolis in the minds of the country folk who have no use for the railway and the joys of London. Perhaps this explains the unique scenes in Forbury on market days, when homely carriers' vans, covered with the dust of the roads from twenty miles around, outspan in readiness for the lumbering journey home.

This vignette of Reading is only a synopsis of the real interest of the place; it follows no definite programme, it aims at no accurate rendering of dates—in a word, it only attempts to touch upon the atmosphere of the place as it affected the writer during two months of military training.

A. E. R.

ST. MARY'S, BUTTS.

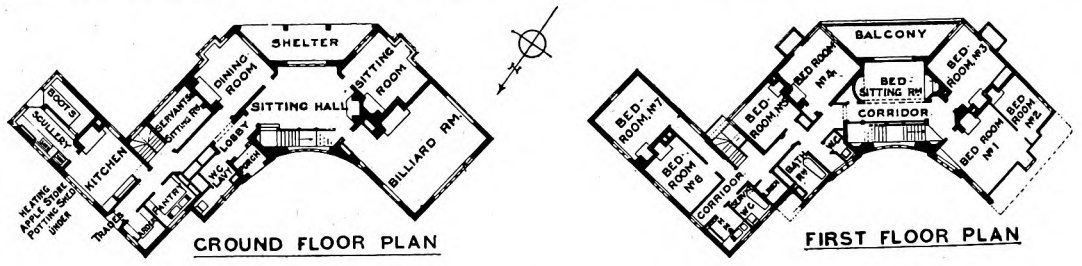
RECENT ENGLISH DOMESTIC ARCHITECTURE.

THE most casual inquiry into the history of English domestic architecture reveals the fact that the root cause of much that is admittedly amiss in modern work is to be found embedded in the early years of the nineteenth century. With the advent of steam locomotion the outlook visibly widened; formerly remote localities became easy of access, and insularity was lost. Environment ceased to have any necessary relation to architecture, and local tradition waned, or was forcibly set aside. The changes that accompanied the newly adapted power were more profound, more comprehensive, more penetrating than the Renaissance; for the rejuvenation affected not merely literature and the arts, but every individual member of the community.

The arrest of artistic progress and the subsequent lamentable retrogression were the inevitable consequences of so violent a revolution. The loss of our architectural tradition—the introduction of machinery for manufacturing purposes, together with its correlative the factory system, and the consequent decline of the arts and crafts—these were the principal fruits of the most extraordinary period in the world's development.

The Gothic Revival, which, while attempting to recover mediæval tradition, only succeeded in capturing its form without its spirit; the Classic Revival, with its cold and uninspired imitations of Greek and Roman buildings; the horrible bathos of the Victorian period; the partial recovery in the 'seventies of a sane tradition, which gradually gained strength until *Art Nouveau* turned it badly awry—all this is familiar history. It brings us down to the early years of the twentieth century, the salient characteristic of which has been a general return to the vernacular styles that persisted and developed in England during the sixteenth, seventeenth, and eighteenth centuries. These fall naturally into two groups: (1) The farmhouse or country cottage type of building, and (2) that which, for want of a better term, is generally described as "Georgian."

Though much very attractive work has been produced in both manners, it cannot be said that we have achieved a style that is truly characteristic of modern times. We have been too ready to take over our respective models and



"ASHFIELDS," LOUGHTON, ESSEX: ENTRANCE FRONT.

"ASHFIELDS," LOUGHTON, ESSEX: VIEW IN SITTING HALL.
E. Turner Powell, F.R.I.B.A., Architect.

View of Entrance Front.

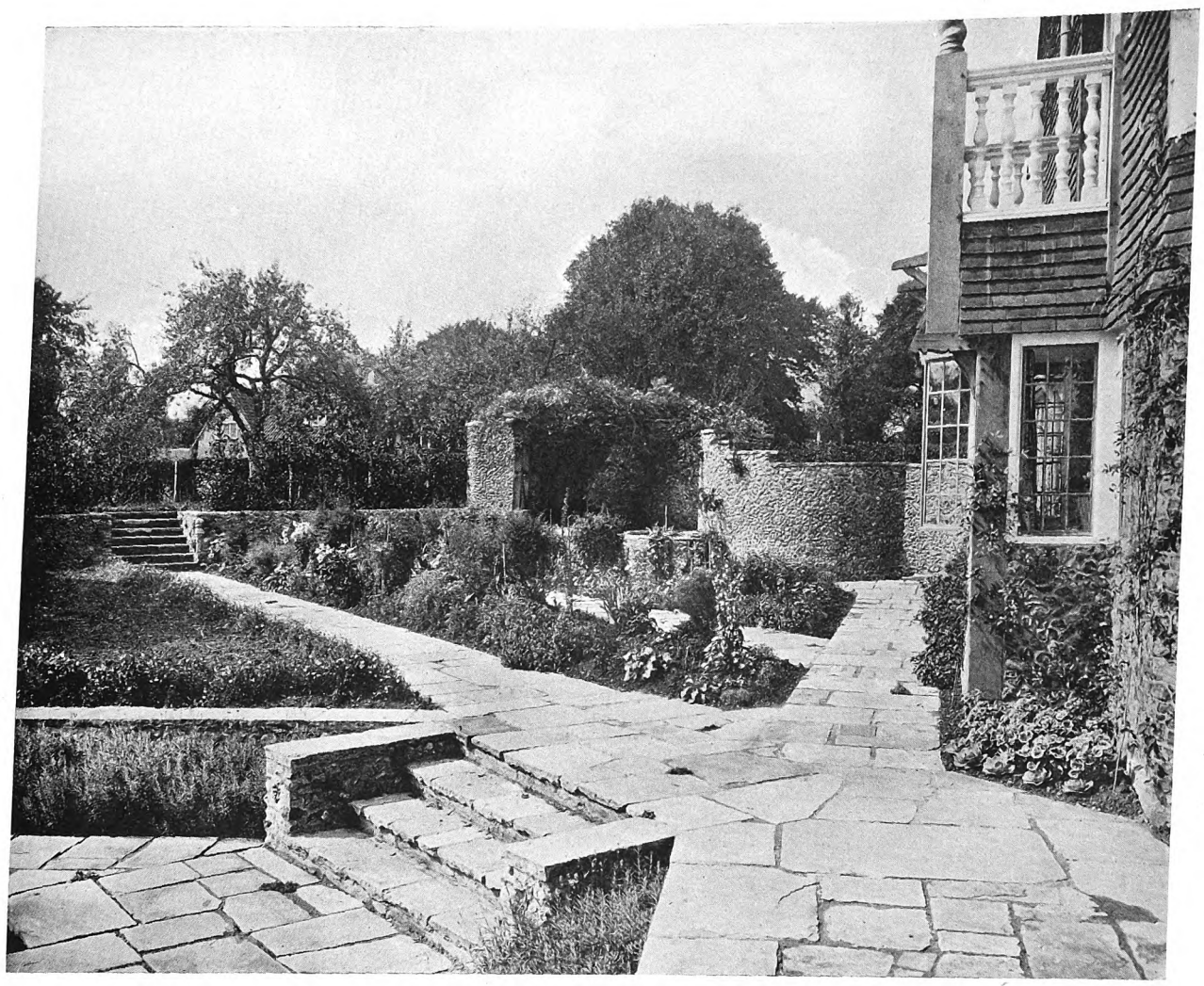
Plate IV.

View towards the South-west.

January 1918.

"ASHFIELDS," LOUGHTON, ESSEX.

E. Turner Powell, F.R.I.B.A., Architect.



View looking West.

View towards the South-west.

Plate V.

January 1918.

"ASHFIELDS," LOUGHTON, ESSEX.

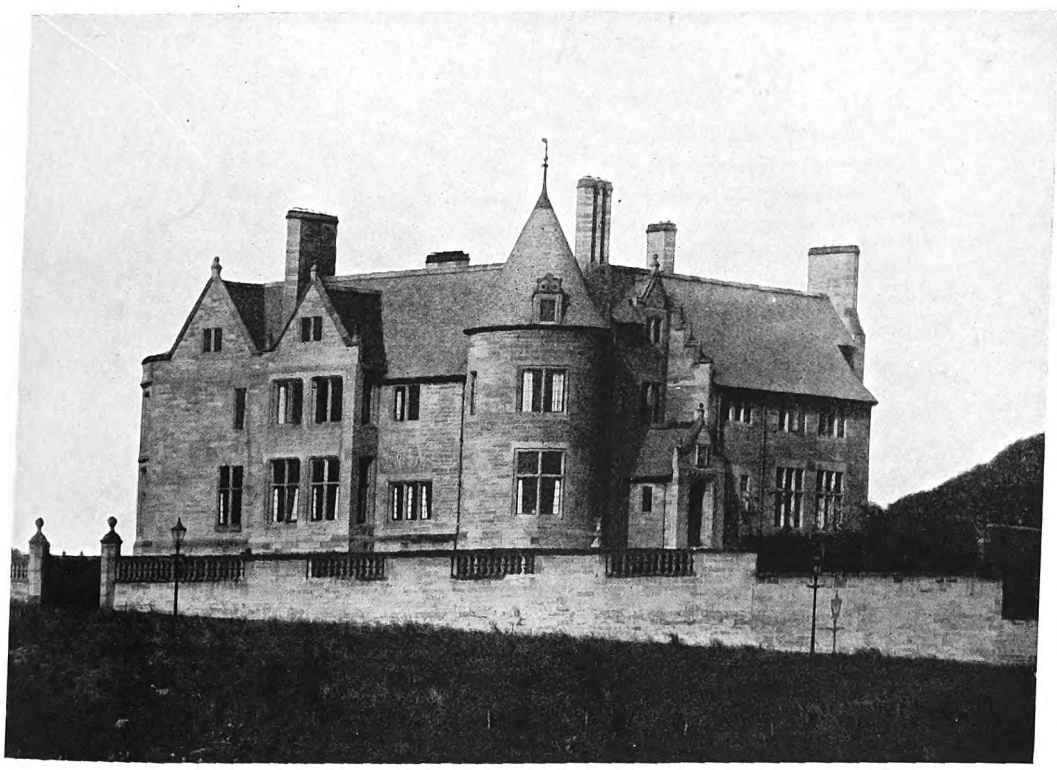
E. Turner Powell, F.R.I.B.A., Architect.

copy them faithfully in all their details—bad as well as good. Indeed, so closely, in some instances, have we imitated old work that our descendants will be in some trouble to distinguish the copy from the original.

If, at a stroke, the architectural literature of the twentieth century were to be destroyed, the historian of the future, endeavouring to trace the development of English domestic architecture, would find himself confronted by a task of no little difficulty. We may assume that within, let us say, a hundred years, when present-day work stands "foreshortened in the tract of time," it will have taken on something of that mellowness which only age can impart. The difficulty, therefore, of distinguishing at a later date between much that is modern and the genuine original work upon which it is based is manifest at a glance. Certain internal evidence of material and construction would, no doubt, arouse suspicions in the mind of the assiduous historian; but clear and indisputable proof of period and origin would still be lacking.

The difficulty of assigning even approximate dates to numberless old buildings, particularly those of the vernacular type, which we attribute to the Tudor and Stuart periods, is notorious. No building can be typical in all its parts of the period at which it was first built; rather must it be the accretion of years, renewed, altered, and added to from time to time—sometimes in the manner of the original work, sometimes in the style or fashion of a newer age—thus becoming, in the fullness of time, a somewhat baffling problem for the student who would know something of its "strange eventful history." Remembering all this, the historian of the future will hesitate to deliver judgment on much present-day work. The modern taste for exact copies of old work—a taste that frequently insists on the use of the adze and other archaic tools—must inevitably upset the calculations of those of our descendants who choose to base their conclusions on external evidence, which, chronologically, should of course be incontestable.

But, in addition to falsifying history, merely to copy the buildings of the past is bad art. The old builders carried on a manner of building traditional to the locality in which they lived. What they did they did naturally and unaffectedly, almost unconsciously. They built with the cheapest materials and those nearest to hand. In the farmsteads, cottages, and larger houses that have come down to us as a heritage from Tudor times the discerning eye may see the natural influence of materials over structure and design. Timber with wattle and daub, timber with brick nogging, timber frame and a preponderance of brick—these and many other variations distinguish the building traditions of definitely prescribed areas, showing how character was invariably determined by local conditions and materials. Likewise the picturesque grouping of many of these old buildings is due not so much to conscious effort as to chance—to the changes wrought by successive generations of builders working in the traditional manner of the neighbourhood.



"BENEFFREY," POLLOKSHIELDS, GLASGOW.
Wm. Hunter McNab, F.R.I.B.A., Architect.

Unmindful of all this, and in too enthusiastic an appreciation of the undoubted beauties of these more or less fortuitous assemblages of wood, brick, stone, and tile, we have copied them wholesale in localities to which by all natural laws they are totally inappropriate. We have erected them by the hundred in garden suburbs, imparting to what in most cases is a colony of city workers, a character of rusticity that is wholly and obviously out of place. We have endeavoured to achieve the communal spirit by assembling a large number of individual and unrelated units—beautiful in themselves, perhaps, if discovered in the heart of the country, but altogether a misfit when well within the reek of a great city and connected with it by tube railways, omnibuses, and trams.

In this way we shall not find deliverance. If we are to succeed we shall have to sacrifice something of our native love of individuality and what we choose to regard as freedom. In other words, in the interests of the community a man will have to be content to live in a house that is not violently in conflict with that of his neighbour. He will have to contribute to the surrounding amenities by

Lower Hall and Staircase.

subordinating something of his own strong (and perhaps obnoxious) personality.

We are hoping that a broader outlook and a more generous spirit will be born of the War, and this will have to be expressed in the homes of the people. Already a step in the right direction has been taken by the Government in authorizing the R.I.B.A. to secure designs for better working-class houses. Unfortunately, the word "standardization" has provoked a certain amount of hostility to the competitions which have been inaugurated. "Standard" plans, as Mr. Mervyn Macartney indicated in his very interesting article published in the October number of the REVIEW, have been more or less the rule in all suburban developments for years past. But standard plans do not necessarily mean standard elevations, nor is this the intention of the R.I.B.A. competitions. We may rest assured that the Institute will allow no undue violence to be done to local tradition and amenity throughout the country, certainly not so much as has already been inflicted upon it by the misguided advocates of "freedom."

Substitute the word "orderliness" for "standardization,' and we have the real aim and purpose of the housing competitions. Orderliness of a most delightful character was achieved by the Georgian builders, who worked in the main with a few simple elements (to which the term "standard" might with some truth be applied); yet they produced a wonderful variety of designs. They have left to us a tradition of homely vernacular building that is unequalled by any other country in the world. This may easily be adapted to modern requirements, which are not unduly exacting. The hope of a revivified domestic architecture rests almost wholly upon the work of the Georgian period. We have only to study it carefully and sympathetically in order to provide ourselves with an admirable means of solving the housing problem. Incidentally, we shall again establish contact with the domestic tradition which was so rudely broken in the early years of the nineteenth century.

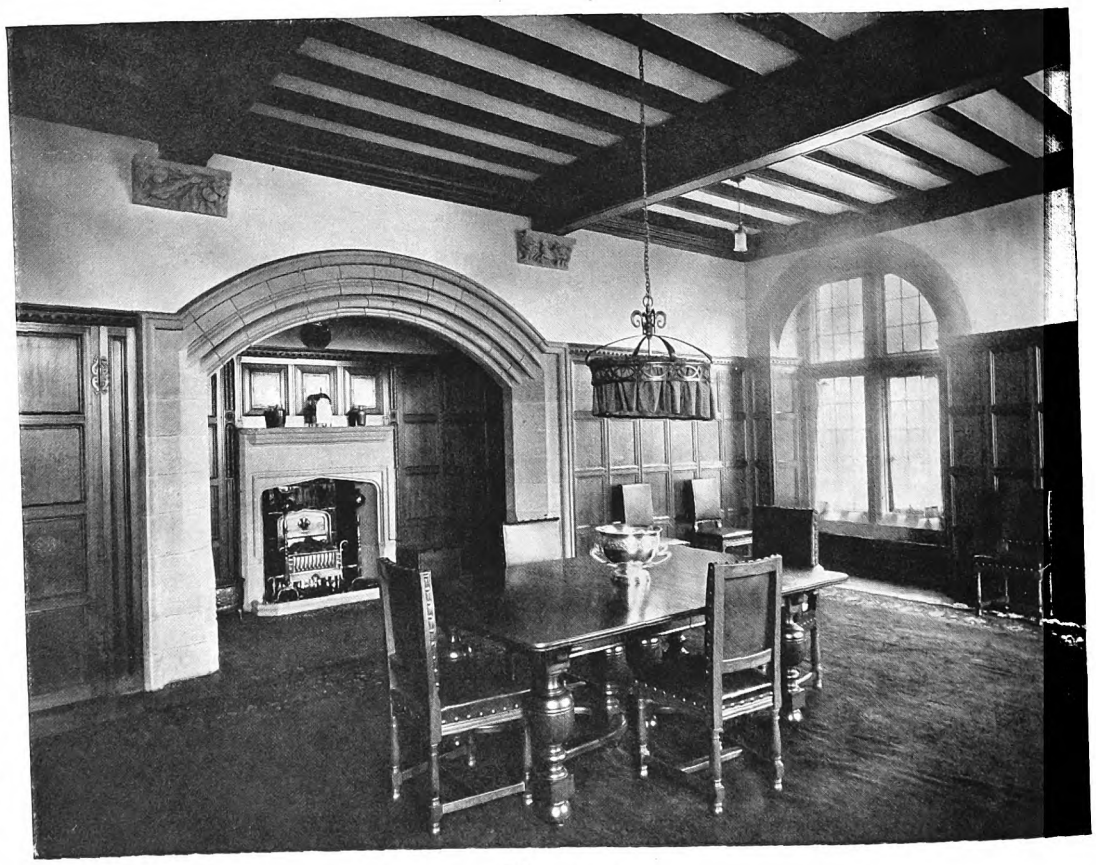
* * * *

Following are brief notes on the accompanying illustrations of some recent domestic buildings, most of which were completed before the War.

"ASHFIELDS," LOUGHTON, ESSEX.

The house shown by the illustrations reproduced on p. 10, and Plates IV and V, stands on a site which, bordering on Epping Forest, was at one time within its precincts. The property was occupied at the road entrance by an old cottage, remarkable for a very fine wisteria, the foliage of which covered the entire roof, and in the early summer it was a mass of mauve from the brilliant flowering of this fine old tree. Consequently, one of the principal objects was to save it, and bring it into the new garden scheme which would grow up with the house. This was exceedingly difficult, as the cottage had to be pulled down.

Two other features of interest were also brought into the garden scheme—a very old cherry-tree, which blossomed in the spring until it looked like snow, and a stagnant pool



Dining-room.

"BENEFFREY," POLLOKSHIELDS, GLASGOW.

Wm. Hunter McNab, F.R.I.B.A., Architect.

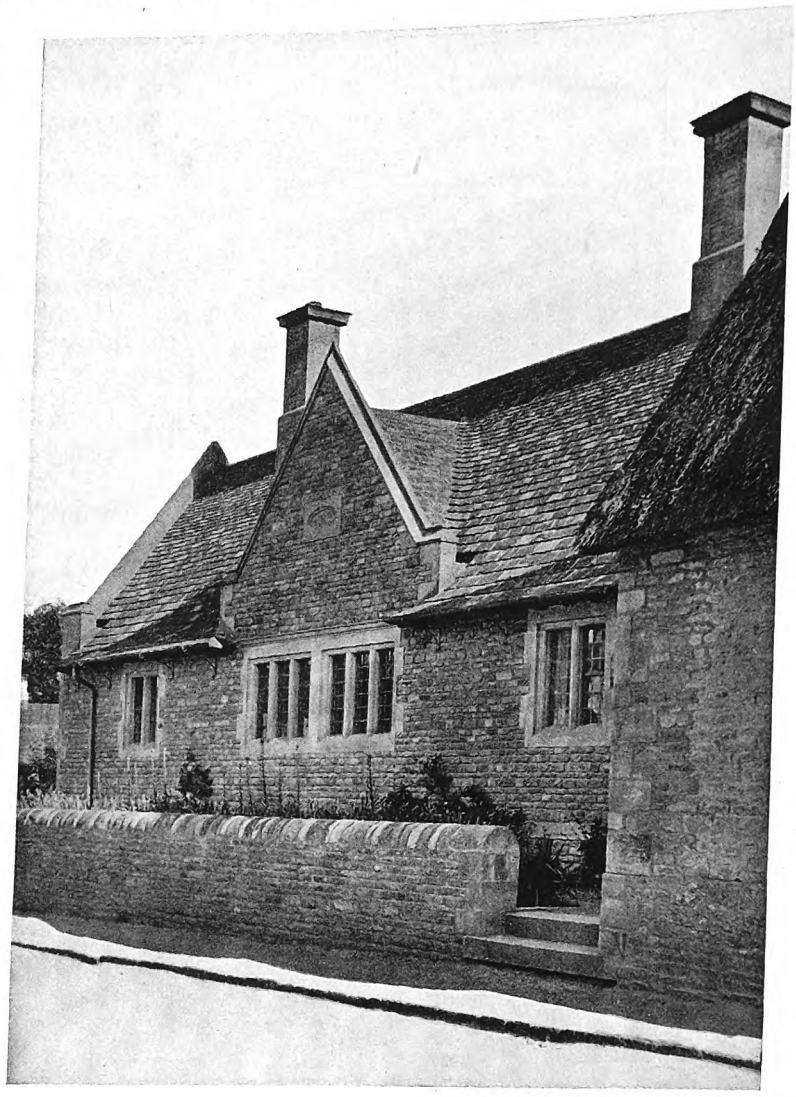
with a large willow-tree in the centre. This latter has now been enlarged into a big pond, and forms the principal feature in the water garden.

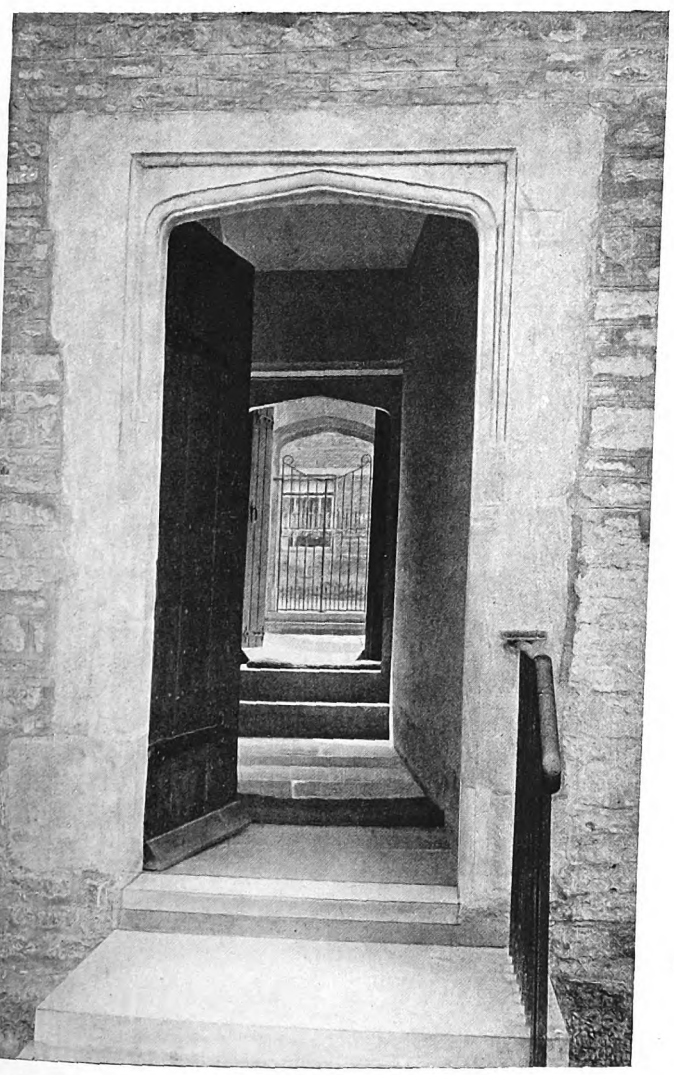
The site was by no means an easy one upon which to scheme out a home and gardens, the principal difficulty being the levels, which, however, were overcome with the results shown. The house was begun in the early part of 1915, and was completed in August 1916, including what is shown of the gardens, which were also designed by the architect.

The external walls are built of random flint, with knapped flint quoins and chalk dressings; they are 13½ in. thick, with 4½ in. of flint bonded at intervals into the brickwork. The roofs are covered with tiles of so beautiful a colour that they might be old. The weather tiles also are similar. They provoked a considerable amount of interest and speculation among a group of young architects in training at Romford with the "Artists," who led the architect's foreman no easy life in answering their many questions, especially when the valleys were being swept. The garage roof is covered with old tiles from the cottage.

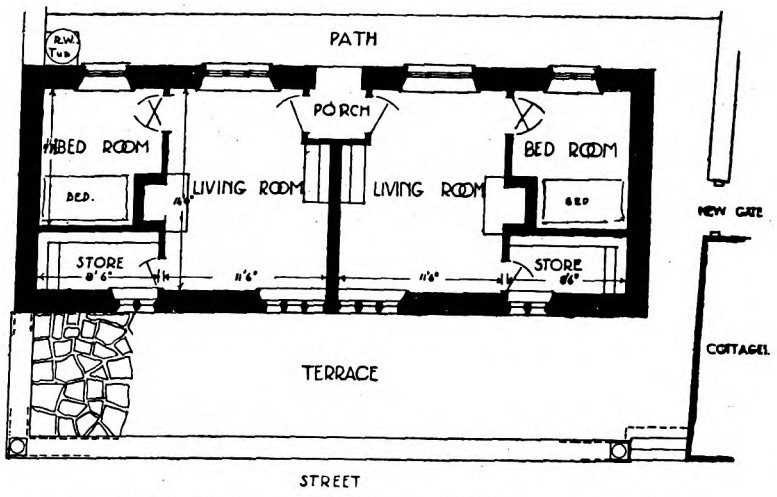
The hall, staircase, and sitting-room lounge on the first floor, opening on to the balcony, were panelled up to the cornice, and were painted that peculiar faint grey so much in vogue with the French in their panelled rooms. This always seems to strike the right note, owing to its peculiar restfulness to the eye; and it forms an admirable background. The open fireplace in the hall was carried out in chalk, the carved key having been executed by Mr. A. Broadbent.

Owing to the steep slope of the ground, it was found





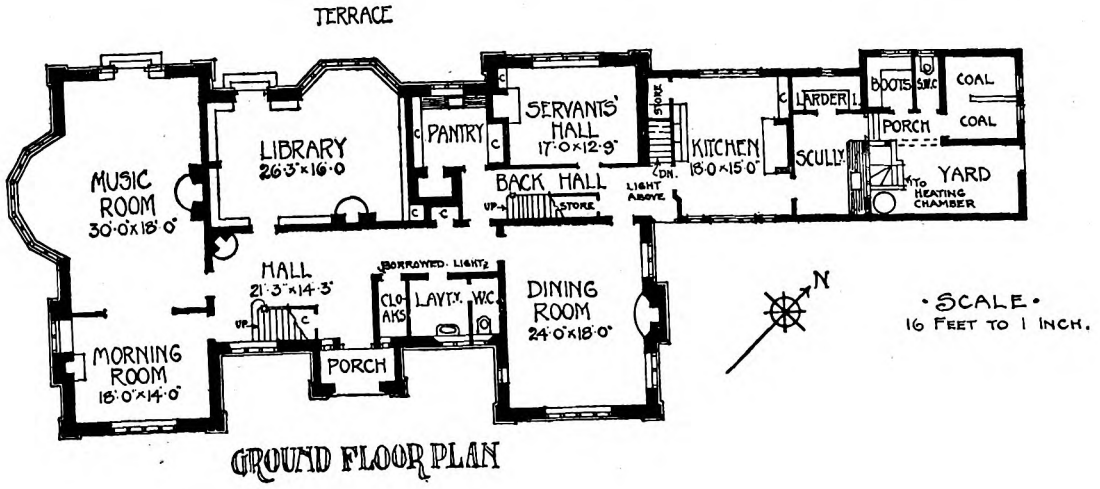
ALMSHOUSES, OUNDLE: DETAIL OF DOORWAY.
Traylen and Son (H. F. Traylen and F. J. Lenton, AA.R.I.B.A.) Architects.

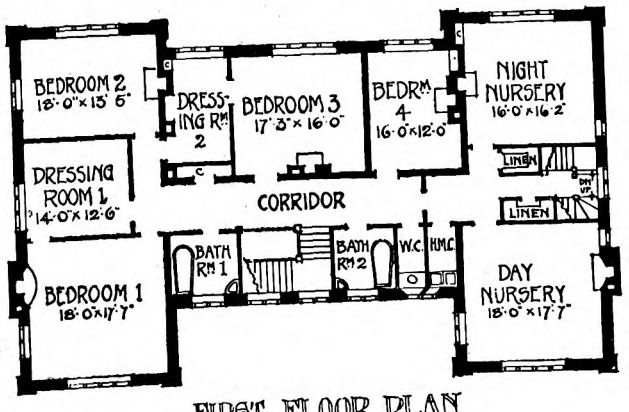


ALMSHOUSE COTTAGES, APETHORPE, NORTHANTS,
Traylen and Son (H. F. Traylen and F. J. Lenton, AA.R.I.B.A) Architects.

possible to form a heating chamber and fuel store, etc., under the kitchen wing without undue excavation; and in the same way the space under the stone-paved terraces around the garden side of the house was utilized as a fruit store, potting sheds, etc. Under one of the terraces a large rainwater tank was formed, into which all the roof-water is taken to be used for gardening purposes, the water flowing to stand-pipe draw-offs by gravitation.

Approached from the west end of the main terrace by a stone-paved path is a serpentine flint wall, over which the old wisteria has been trained, on old oak beams taken from





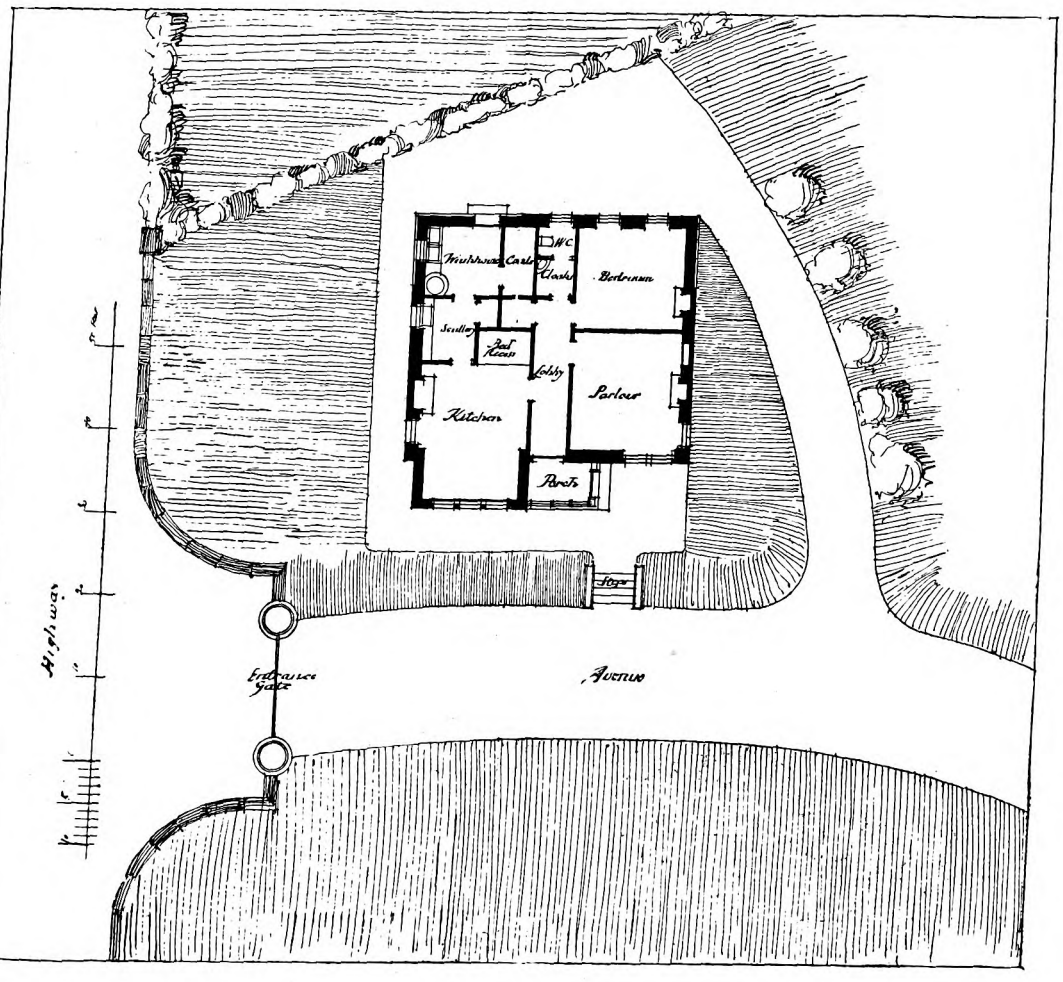
NOTE.

BASEMENT CONTAINS:—
COLD LARDER, WINE STORE.
HEATING CHAMBER & COKE STORES.

SECOND FLOOR CONTAINS:—
5 BEDROOMS AVERAGE SIZE:—
13·9"×13·8".
3 STORE & DRYING ROOMS.
3 LARGE BOX LOFTS.
CISTERN ROOM &c.

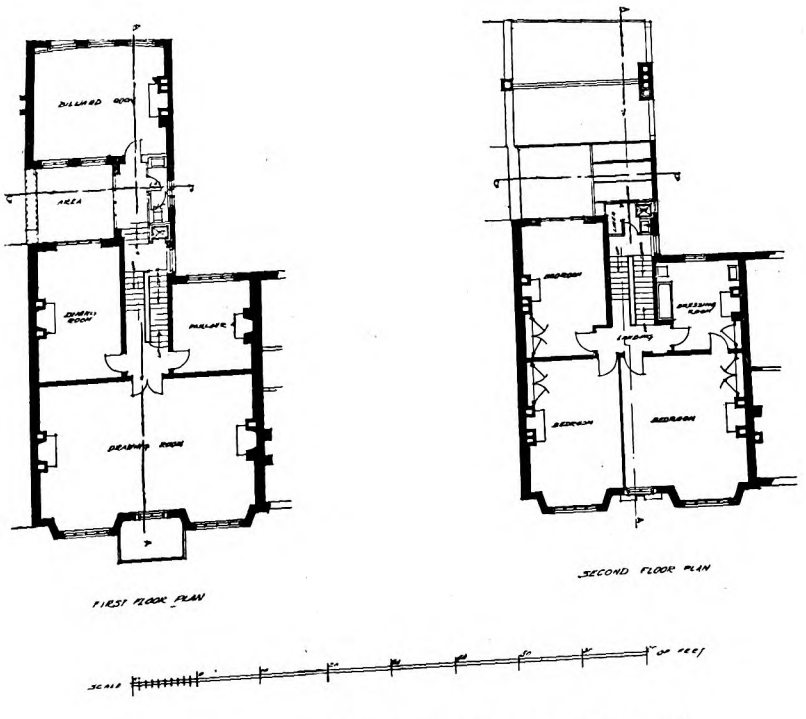
HOUSE AT WIMBLEDON, SURREY.

M. E. Walker, A.R.I.B.A., and A. W. Harwood, Architects.



GATE LODGE, CHAPELTOUN, AYRSHIRE.

Alex. Cullen, Lochhead, and Brown, Architects.



NO. 31 WEYMOUTH STREET, LONDON, W.

The late John Belcher, R.A., and J. J. Joass, F.R.I.B.A., Architects.

the cottage. Mr. E. Turner Powell, F.R.I.B.A., of London, was the architect.

The general contractors were Messrs. T. Rider and Son, of London; and the following were sub-contractors: Mr. A. Broadbent, Fulham Studios, stonework; Messrs. Martin Van Straaten & Co., London, wall tiles; Mr. William Pearce, Birmingham, casements, etc.; Messrs. Dent and Hellyer, London, sanitary ware, etc.; Mr. W. A. Hole, London, electric wiring; Messrs. Duncan Tucker & Co., London, conservatories; Messrs. William Paul and Son, Waltham Cross, Herts, shrubs and trees.

"Beneffrey," Pollokshields, Glasgow.

This house, a typical example of the modern Scottish Baronial style of domestic work, was designed by Mr. William Hunter McNab, F.R.I.B.A. The internal finishings, panelling, etc., are generally in kauri pine, stained and polished to harmonize with the doors, which are of Austrian oak. The stair is formed in reinforced concrete and finished in oak. The roofs are covered with Ellerwater sea-green slates. The general contractors were Messrs. P. and W. Anderson, and the following were sub-contractors: Mr. John Cochrane (joiner work), Mr. William Anderson (plumber work), Messrs. A. and D. McKay (slate work), Messrs. George Rome & Co. (plasterwork), Mr. George P. Bankart (ornamental plasterwork), Messrs. Osborne and Hunter (electric lighting), Messrs. James Combe and Son (heating), Messrs. Henry Hope and Sons, Ltd. (glazing—leadbatten and casements), Messrs. J. and W. Guthrie and Andrew Wells, Ltd. (painting), Messrs. Galbraith and Winton (tile work), Messrs. James Young and Son (stone carving).

Latham's Hospital in Oundle, Northants.

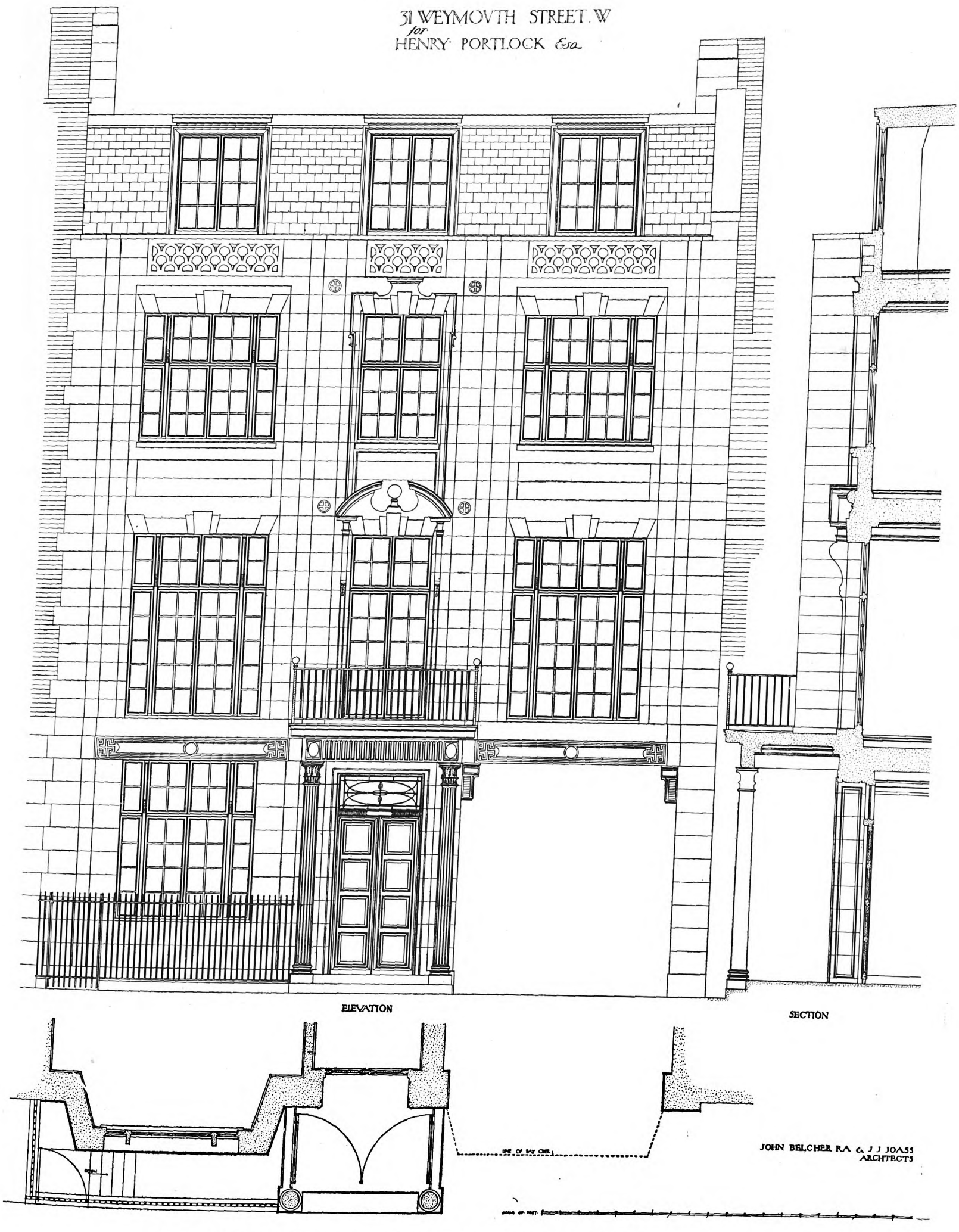
These are old almshouses for women. They have been entirely gutted and remodelled, but still retain all the old outer walls and features of value or interest. The accommodation is for twelve inmates, each having a living-room with small cooker, bed recess, and a separate lighted and ventilated store for food. The matron has a bed-sitting-room and a kitchen, with a large range for any special cooking. A large hall has been formed on the first floor. The view illustrated on p. 13 is from the garden door looking into the courtyard and street. The floors and stairs are of Hy-Rib reinforced concrete (Trussed Concrete Steel Co., Ltd., of Westminster), and lintels also are of reinforced concrete. The joinery is all of English oak, dull waxed. Messrs. Traylen and Son, of Stamford, were the architects.

Almshouse Cottages, Apethorpe, Northants.

These cottages are built on almshouse lines and provide accommodation for old women. They are small but comfortable houses, and involve only a minimum of work for the tenants. The living-room fireplaces are recessed into bedrooms and form warm corners for the beds. There is a common wash-house and earth closet in the garden. Walls are of local stone, and roofs are covered with Colleyweston slates. The living-room fireplaces are constructed of thin red sand-bricks and tiles. Messrs. Traylen and Son, of Stamford, were the architects.

House at Wimbledon.

This house is situated close to Wimbledon Common, and stands in its own grounds, which surround a fine lake. The



NO. 31 WEYMOUTH STREET, LONDON, W.: SCALE DRAWING OF ELEVATION.

The late John Belcher, R.A., and J. J. Joass, F.R.I.B.A., Architects.

problem set was to obtain as much sun as possible in the various rooms at the times when it would be most acceptable, and also to take full advantage of the fine view across the lake, which necessitated a north-west aspect. Hence the dining-room and the day nursery above it receive the morning and early afternoon sun, while the morning-room has all-day sunshine. These rooms have garden views. The music- or drawing-room and the library obtain the afternoon sun and the lake view.

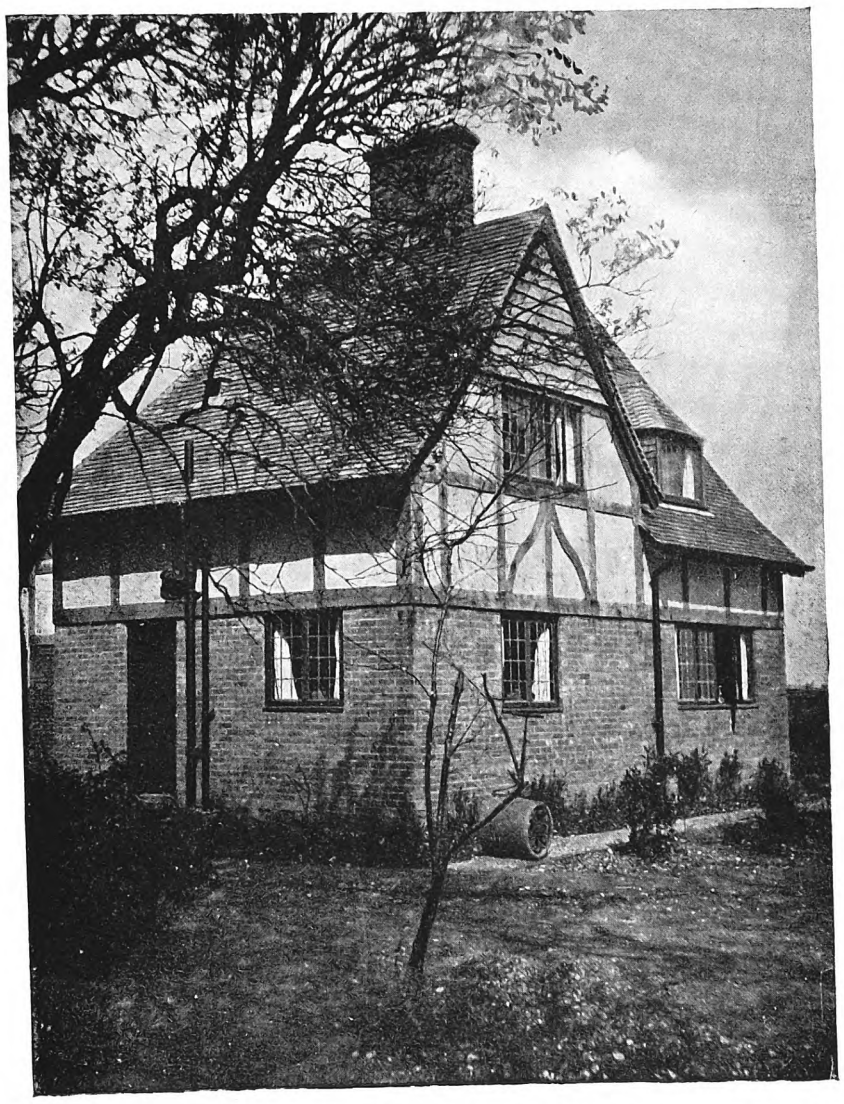
The service from kitchen to dining-room is short and quite disconnected from the hall; and the day and night nurseries, offices, and servants' bedrooms are entirely cut off from the rest of the house.

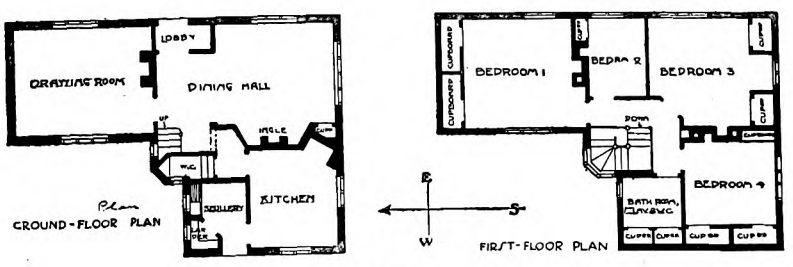
The hall has an oak staircase and panelled dado, and the library is fitted with specially designed oak bookcases with cupboards below around the room. The house, including drains and terrace, but exclusive of electric lighting and hot-water heating, cost £4,300. The builders were Messrs. Drowley & Co., of Woking; Messrs. Langston Jones & Co., of Kingston-on-Thames, were the electricians; and Messrs. Deane and Beal, of London, were the heating engineers.

The door and window furniture was specially designed by the architects, and was made by Messrs. Whiteside and Caslake, of London.

Gate Lodge, Chapeltoun, Ayrshire.

Chapeltoun is situated about two miles from Stewarton. The gate lodge is placed by the side of the main highway, and is built of brick, rough-cast, and slated with Tilberthwaite rustic peggies. The architects were Alex. Cullen, Lochhead, and Brown, of Hamilton, and Messrs. D. and J. Milligan, of Ayr, were the builders.





COTTAGE AT BEAULIEU, HAMPSHIRE.
M. E. Walker, A.R.I.B.A., and A. W. Harwood, Architects.

No. 31 Weymouth Street, London, W.

This building is erected upon a site having a frontage of only 22 ft. The first and upper floors are carried across the carriage entrance to the mews, etc., which lie to the rear. The house was originally designed to be executed in 2 in. bricks, with a stone ground story and window dressings; but, owing to the requirements of the Howard de Walden estate, Portland stone had to be substituted throughout. This change of material has necessarily altered the character of the façade, and cannot be regarded as an improvement. Had brick been used, this house would have recalled the Colonial work in Philadelphia, of which many fine specimens still exist. The late Mr. John Belcher, R.A., and Mr. J. J. Joass, F.R.I.B.A., were the architects.

The general contractors were Messrs. Holloway Bros., Ltd., of London, who also supplied the Portland stone. The following were sub-contractors: Messrs. Waring and Gillow, London, W. (stoves); Messrs. Shanks & Co., Barrhead, Glasgow (sanitary ware); Messrs. G. A. Brown & Co., London, W. (plasterwork); Mr. Jas. Gibbons, Wolverhampton (door furniture); Mr. W. Gould (heating and ventilating).

Cottage at Beaulieu, Hampshire.

This cottage, known as "The Lonesome Pine," is built on the border of Lord Montagu's estate in the New Forest country. From the high road from the Southampton neighbourhood to Exbury it can be readily identified by the conspicuous single pine-tree standing guard over the house. The site is a particularly charming one, standing high—skirted on one side by a thick belt of woodland, and on the other by open heath stretching toward Southampton Water and the Solent.

Hollow walling of local brick in the lower part of the house changes to broad half-timber work above the ground-floor windows, and the roofing is of local tiles. The walling timbers are of British oak with adzed, uneven edges, and already, after one winter's rains and winds, are turning silver grey.

The plan is arranged to suit the requirements of the owner, and to make the most of sun and views. Both the living- and drawing-rooms and two of the bedrooms have windows overlooking woodland on the one side and heath on another. Except in the drawing-room, all the interior woodwork is stained and polished; and in the living-hall some old oak beams are introduced from the roof of Lymington Church, demolished some time ago. Embossed on the iron canopy of the ingle fire is a pictorial reminder of the solitary tree outside, which guards and names the house.

The architects were Messrs. M. E. Walker, A.R.I.B.A., and A. W. Harwood, of London, and the building contractors were Messrs. Stone and St. John, of Lymington. The total cost of the building was under £650.

HOUSING AND TOWN PLANNING AFTER THE WAR: A VALUABLE REPORT.

THE following highly valuable interim report has been prepared by the technical conference set up by the National Housing and Town Planning Council to consider and report on various problems which are likely to present themselves for solution in regard to housing and town-planning action at the close of the War, and more especially the following points:—

1. The methods by which the best designs and site plans can be secured for housing schemes to be carried into effect at the close of the War in both urban and rural areas.

2. The methods by which the proper planning of those areas in which after-the-War housing schemes to be carried into effect can be secured, including the relaxation of conditions as to road width in residential roads.

3. The provision of workable solutions of technical difficulties arising in regard to:

(1) The shortage of materials (and more especially timber), where such shortage is due to the abnormal demand which will arise at the close of the War;

(2) The economical adoption and use in building construction of new materials or new forms of materials;

(3) The substitution of materials in construction, e.g., the substitution of concrete for timber in floor joists, etc.

4. The provision of labour-saving appliances in the equipment of houses.

5. The provision of useful opportunities for experiment.

6. The statement of the scope and possibilities of useful standardization in the production of component parts.

7. The statement of the point on which the by-laws usually in operation in (1) urban and (2) rural areas should be amended in order to permit of the adoption of new ideas in building construction.

The members of the conference have not considered such questions as (1) the extent and character of such financial assistance which should be given by the State to secure the provision of houses at the close of the War, or (2) the agencies which should be called upon by the State to undertake the work of providing these houses.

These questions are being dealt with by the general committee of the National Housing and Town Planning Council, and are not included in the terms of reference of this technical conference.

It has, however, been necessary for the members of the conference to take as the basis of their inquiries some definite estimate as to the number of houses for the working classes likely to be built with the financial assistance of the State in the year following the close of the War, and the figure of 300,000 for England and Wales mentioned by the President of the Local Government Board, the Right Hon. W. Hayes Fisher, M.P., in a speech delivered at Manchester on 6 November 1917, has been adopted.

The members of the conference have, to give still further clearness to their inquiries, assumed that these houses will, approximately, be distributed as follows:—Urban areas, 200,000; rural areas, 100,000.

These figures apply only to England and Wales, and do not include estimates as to the number of houses which should be built to meet the undoubtedly grave and pressing housing needs in Scotland.

With regard to this estimate for England and Wales of 300,000, the members of the conference desire to emphasize the fact that the building of this number of houses will not do more than make up for the shortage of the supply of new houses directly due to the cessation of building activity during the War itself, and will leave untouched the general housing question, with all that this means with regard to insanitary, unwholesome, and overcrowded dwellings in town and country alike.

The members of the conference are satisfied that if 300,000 houses are to be erected in one year the organizing ability and energy of at least one-half of the employers in the building trade will be needed, and the labour of not fewer than 400,000 workmen will be required for the accomplishment of the task.

The same proportion applies to the subsidiary trades engaged in the production of building materials, for at least one-half of the productive energy available in normal times will be needed to supply the materials to build these houses.

The Recommendations.

Dealing first in order with point 1 in the terms of reference, the members of the conference have realized that it is now beyond question that a large number of local authorities have responded to the invitation extended to them by the President of the Local Government Board.

In the circular letter issued by the Board on 28 July 1917, "substantial financial assistance" has been promised, and, provided that this is satisfactory to local authorities, at least the greater part of the number of houses mentioned by Mr. Hayes Fisher in his Manchester speech will be built.

With regard to the designs of these houses, the members of the conference urge that these should not only be designed with a high measure of skill, but should also be executed in a substantial manner under most careful supervision. They should also mark a clear advance on the type of houses built for the working classes in the period preceding the War. In this relation the members of the conference desire to emphasize the fact that it will be necessary at the close of the War to ask the tenants of the new houses to pay higher rents than those current before the War. For this reason, if for no other, the new houses must be made so attractive as to secure that they shall be fully in demand and be regarded by those living in them as possessing valuable amenities well worth the extra rent charged.

The members of the conference take the view that, given the exercise of architectural skill in designing, the cost of a well-designed and well-planned cottage need not be substantially greater than that of the "brick box" in a row built abutting on the street.

With regard to detailed points in construction, they desire to urge local authorities to insist that in all plans adopted by them the following clear points in good cottage building shall be observed:—

1. The houses should be broad rather than deep, in order to secure that all the rooms shall have ample light. This will involve the giving of increased frontages, but the additional cost can be met by economy in road construction under modern town-planning conditions.

2. Back extensions are better avoided, and all the rooms should be brought under the main roof. In the old type of workman's cottage the room most used is generally the most gloomy. The kitchen-living-room is the workroom of the wife, and should be the sunniest and pleasantest room in the house.

3. Three bedrooms should be provided in all the new houses. There are hundreds of thousands of two-bedroom cottages in existence, and the members of the conference therefore take the view that the cottages now to be built should be of the three-bedroom type.

4. The houses should, as a rule, be provided with parlours. The working people of this country know what they want in this respect, and the great majority desire the parlour cottage. Wherever possible this desire should be met, whilst securing at the same time that the kitchen-living-room shall be of ample size and the sunniest and most cheerful room in the house.

5. Each house should have a bath, with provision for hot-water supply, either in a separate bathroom or in the scullery.

6. Ample window space should be given, and the windows should be carried as near to the ceiling as possible.

7. Where the by-laws do not already demand it, an impervious layer of concrete, or other approved impervious material, should be laid under all floors to prevent damp rising, and the proper damp-proof course should be provided to all walls. The neglect of these elementary conditions of good cottage building has been responsible for much suffering amongst the poor in both urban and rural districts.

8. The level of the ground floor of the house should be above the level of the ground immediately surrounding it. The members of the conference suggest that in the case of all housing schemes for which subsidies are granted the Government should insist that the necessary safeguards described in 7 and 8 should be adopted where the by-laws or methods in operation do not already require them.

9. The assistance of women with close knowledge of household economy should be sought in regard to details of interior construction, such as the design of the stairs, the provision of cupboards, larders, and storage accommodation. These and other minor details occupy a prominent place in the domestic economy of the home, and should, therefore, receive great care and attention.

Planning of Housing Estates.

On this point the members of the conference desire to submit the following resolution :—

> This conference is of opinion that the Government should be advised to lend or grant money in connexion with "Housing Schemes after the War" only when the "lay-out" of the estate or area on which the housing scheme is to be carried out meets with the approval of the Local Government Board, has been prepared on town-planning lines, and is in conformity with a general outline town plan for that portion of the district of which the housing scheme forms a part.

In the opinion of the members of the conference, the Government will commit a blunder of an inexcusable kind if for any reason—other than that of housing the poorest at the centre of cities (as in the case of the schemes of the Liverpool Corporation)—it permits housing schemes to be carried into effect under the old conditions of lay-out.

By the passing of the town-planning clauses of the Housing and Town Planning Act of 1909 the national policy in this respect was made clear, and it is that good planning is in the public interest.

There is, moreover, a strong feeling that at an early date town-planning action by local authorities should cease to be permissive and become obligatory, and members of the conference are of opinion that the Government should show no hesitancy, but insist that post-war housing schemes shall bear witness to skill and foresight in planning, and shall embody good standards, more especially in regard to :—

(*a*) The limitation of the number of houses per acre;

(*b*) The provision of open spaces ;

(*c*) The securing of arterial roads of adequate width ;

(*d*) The relaxation of conditions in regard to width of roads in residential streets ;

(*e*) The fixing of building lines, etc.

With regard to these points the members of the conference are of opinion :—

(*a*) That the number of houses per acre in urban housing schemes should not exceed twelve.

The members of the conference also strongly recommend that whenever housing schemes require the acquisition of several acres of land, a substantial proportion of the area—10 per cent. is suggested—should be devoted to recreation grounds, playgrounds for children, and open spaces. In the provision of these open spaces it is desirable, wherever possible, that no house should be more than 300 yards from a children's playground, which should be accessible without crossing a main road, and, wherever possible, recreation grounds should be adjacent to public school playgrounds, so that the shelters, etc., may be available for them both.

(*b*) That attention should be given to the planning of arterial roads, so that future expenditure on road widening may be avoided.

(*c*) That on condition that the preparation of a town-planning scheme is entered upon within a reasonable period local authorities should be permitted to relax for the purposes of these housing schemes their by-laws and customary provisions relative to the width and construction of streets in residential areas.

The members of the conference regard this economy as of great importance. Provided that ample space is given between houses on opposite sides of residential streets, so planned as to be in effect non-traffic streets, it is in the interest of the public to diminish the width of road to be made (and maintained), and to devote the space to the "green of useful garden instead of the grey of useless road surface," to quote the dictum of the Right Hon. J. H. Whitley, M.P., the Deputy Speaker of the House of Commons. It will be advisable, in the opinion of the members of the conference, to give local authorities power, under well-defined conditions, to declare such residential streets open only to limited traffic, and to forbid the access of exceptionally heavy traffic, such as industrial motor lorries of great weight.

(*d*) That building lines should be fixed to secure the proper set-back of cottages.

In suggesting under (*a*) above that not more than twelve houses per gross acre shall be permitted in urban areas, the members of the conference desire to emphasize the national aspect of this question.

There will probably be a world shortage in regard to food supplies in the period following the war, and, both on the grounds of individual economy and national well-being, adequate garden space should be the rule, and not, as to-day, the exception.

Rural Planning.

Under the head of "Rural Planning" the members of the conference desire to urge the Government to make a condition of housing loans and grants in aid for rural housing schemes :—

1. That there shall be in every case a proper lay-out scheme submitted ;

2. That where a scheme is large enough to justify it, an open space shall be provided;

3. That the provision of land for cottages shall, as a rule, be not less than one-eighth of an acre per cottage.

4. That even where only a few cottages are built care shall be taken in their grouping (and especially in the set-back from the main roads, which should be ample in view of possible future requirements).

The following resolution has been unanimously adopted:—

That the members of this conference are of opinion that sanction should be given by the Local Government Board, and loans should be granted without delay by the Treasury, for the purchase of suitable housing sites.

It is felt that unless action along the lines suggested is taken much regrettable delay will be caused, and that, therefore, it will be impossible to have schemes fully ready to be placed in operation directly the War closes.

Materials.

With regard to point 3 in the terms of reference, the members of the conference have given careful consideration to questions relative to the supply of the following materials: Bricks, stone, timber, glass, cement, lime, ironmongery, and light castings (baths, stoves, grates), roof coverings, etc.

In making the following recommendations the members of the conference recognize that the most economical method of employing the labour of men available at the close of the War will be to follow methods of construction with which workmen were familiar before the War. At the same time they advocate that all new methods of sound hygienic construction should receive careful and favourable consideration.

Bricks and Stone.

Given proper organization, the supply of enormous quantities of bricks and stone for the construction of the 300,000 houses does not present any insuperable difficulty.

Such questions as the supply of fuel for brickmaking, the rapid and prior demobilization of brickmakers and quarrymen, and the organization of additional transit facilities in the shape of motor lorries (which towards the close of the War will be released from military work, etc.), must, however, be given careful attention, and be made the subject of wise foresight in planning adequate "ways and means" of overcoming difficulties.

The members of the conference will in a later stage deal in detail with several points arising in this relation, but meanwhile they desire to plead urgency for the consideration of the present conditions of the brickmaking industry on the ground that if the present condition of affairs is left unremedied the efforts of the Government to secure an adequate supply of bricks will be hampered and thwarted.

At the present time the manufacturing plant of scores of brickyards is rapidly being destroyed by the elements, and, as a result of the absence of orders, the owners of these brickyards are likely to go into liquidation.

To permit the decay and destruction of the plant of the business organization on which the production of bricks at the close of the War must depend will be unwise in the extreme, and the members of the conference beg to submit the following resolution:—

That the attention of the Government be drawn to the serious condition of the brickmaking industry throughout the country. An investigation is recommended to ascertain what steps (if any) can be taken to keep this industry alive, so that the brickyards may be kept in efficient working order and sufficient stocks of bricks be available at the close of the War.

Timber.

In discussing the shortage of timber supplies at the close of the War, the members of the conference have realized from the outset that the problem is one in regard to which they have not (and cannot hope to have) the knowledge necessary to enable them to arrive at a sound judgment as to the possibility of importing timber from the Baltic, Sweden, Norway, Canada, and America at the close of the War.

But they nevertheless realize that the two following points may be stated quite clearly:—

1. The demand for seasoned timber from European sources of supply will be very great at the close of the War.

2. The supply of shipping available for the transhipment of all the timber which can be secured for England, Scotland, and Wales will be below the normal.

The members of the conference regard it as clear, therefore, that measures of the most vigorous kind should be taken to secure a great increase in the cutting and seasoning of timber in various areas of probable supply.

In view of the great demand which will certainly be made for the timber of Sweden and Norway, and the prospect that (if we are helplessly dependent on these markets) the price will be a greatly inflated one, the members of the conference desire to suggest that special action should be taken to secure the cutting without delay and the seasoning of timber in Newfoundland, Canada, and other parts of the Empire, and the United States.

With regard to the timber of the United States, the shipping engaged in the return of the war material of the American Army might well carry a great deal of timber on the journey to Europe. In view, however, of the fact that the scantlings of the American timbers are unfamiliar to those engaged in constructional work here, authoritative action should be taken to demonstrate to users of timber that constructional timbers of such sections as are in common use in the United States may be adopted with safety for similar work in Great Britain.

With regard to home timber, according to the "Statesman's Year Book" there were in England 1,666,000 acres; Wales, 182,000 acres; and Scotland, 878,000 acres in woods and plantations.

In this relation the members of the conference desire to point out that prior to the latter half of the nineteenth century the timber used in rural areas and in most urban areas was home-grown timber. It is not, therefore, in accordance with the facts to say that British-grown timber is of no service.

It will probably not be necessary to rely to a great extent on home-grown timber, but the members of the conference desire to urge the Government to take steps to secure that an endeavour shall be made to furnish at least home-grown timber for the 100,000 rural cottages.

To bring timber hundreds of miles across the sea, and then to send it many miles on overworked railway lines to rural districts in the centre of England, whilst in the woodlands of the rural counties timber can be found in relative abundance, will be to enter upon a wasteful and uneconomic course of action.

From one point of view this question is urgent. Artificial methods for seasoning timber are costly, and if home-grown timber is to be used to a great extent in the building of cottages at the close of the War the trees should be felled before the sap rises in the spring of 1918. It will probably not be possible to do more than this until the end of the War is clearly in sight; but then, without delay, steps should be taken to pass quickly through the final stages of seasoning.

(To be concluded.)

"THE WORKING-CLASS HOUSING PROBLEM AND ITS SOLUTION."

WE have received the following further letters on the above subject:—

SIR,

In reply to Mr. Macartney's remarks with regard to my letter and plan, I should like to point out that my plan, illustrated in your November issue, only relates to one type of house. There will, I venture to think, be three required:—

(1) The provision for the agricultural labourer, which would not require a parlour similar to that illustrated in your October issue.

(2) The housing of newly married couples and elderly people in our large towns.

(3) The house for the better class artisan.

My plan illustrated in your November issue relates to the last named, and fits in with your plan No. 1, having the same frontage and depth, with the same bedroom plan.

The better class artisan will insist upon having a parlour; and though, as I pointed out in my last letter, it may be contended he does not use it much, he is certainly using it more, and will do so still more in the future.

With this type of plan a projecting scullery becomes a necessity. To place the sculleries together on the party wall of a semi-detached cottage as Mr. Macartney suggests is a very natural improvement, but it would upset the very thing I have sought to avoid, namely, the overlapping of the kitchen by the scullery projection, which necessitates the kitchen window being placed in the corner of the room. The door into the scullery would also destroy the comfort of the kitchen by opening on to the fireplace.

By placing the scullery as shown on my plan, on the outside wall, this objectionable projection is done away with, for the scullery is pushed back over the line of the coal-place and larder, thus leaving the kitchen with a centre window and the doors situated in the right place, away from the fireplace.

To reverse the position of the chimney-breast and the larder and place the former on the outside wall and the latter on the inside would of course be most objectionable in semi-detached cottages, as the larder and coal-place would have no outside windows, and the chimney-breasts would be unsatisfactory as regards cost, warmth, and appearance.

With all Mr. Macartney's other remarks on the subject I thoroughly agree, especially in regard to the height of the rooms. What is required is greater horizontal and less vertical spread, and this is the key to the whole situation, which is dominated by the cost of the roads, which, sooner or later, I venture to think, will have to be provided and maintained by the local authorities.

It is impossible for any individual to make a financial success of any cottage building scheme burdened by the cost of the roads unless rents are enormously increased.

Yours, etc.,
ALBERT N. BROMLEY, F.R.I.B.A.

Prudential Buildings, Nottingham.

SIR,

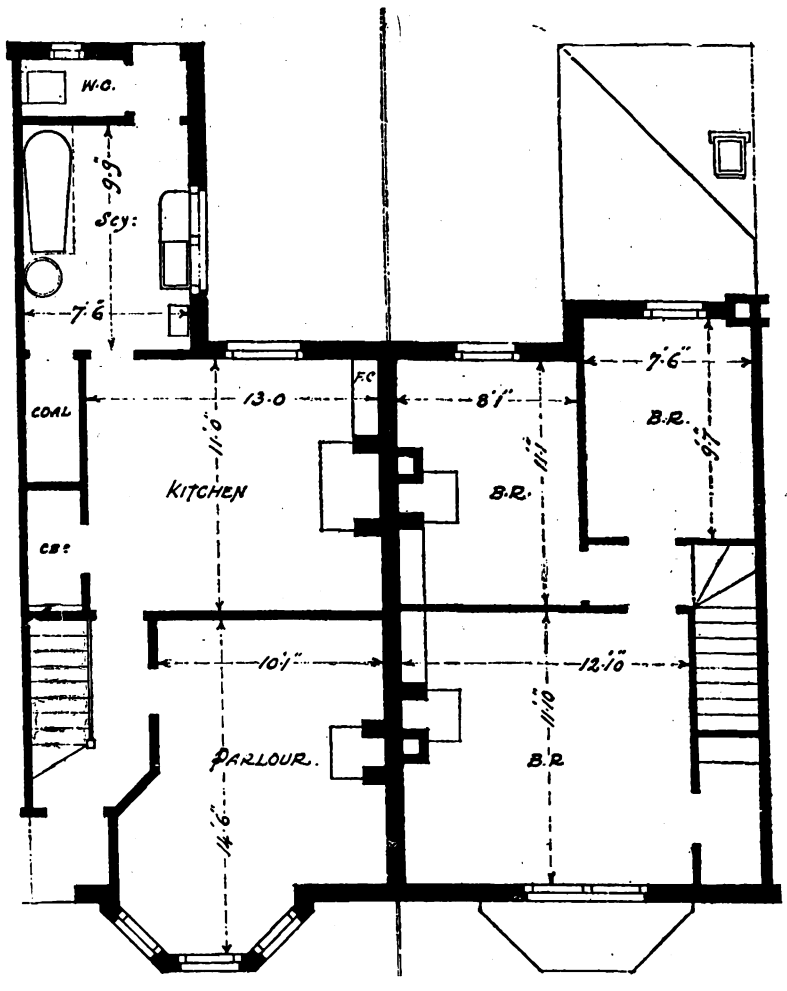
My attention has been drawn to the articles and letters on this subject in the October and November numbers of THE ARCHITECTURAL REVIEW.

It may perhaps interest you to know that similarly planned cottages were designed and erected under my supervision for the London County Council in 1903 and 1907.

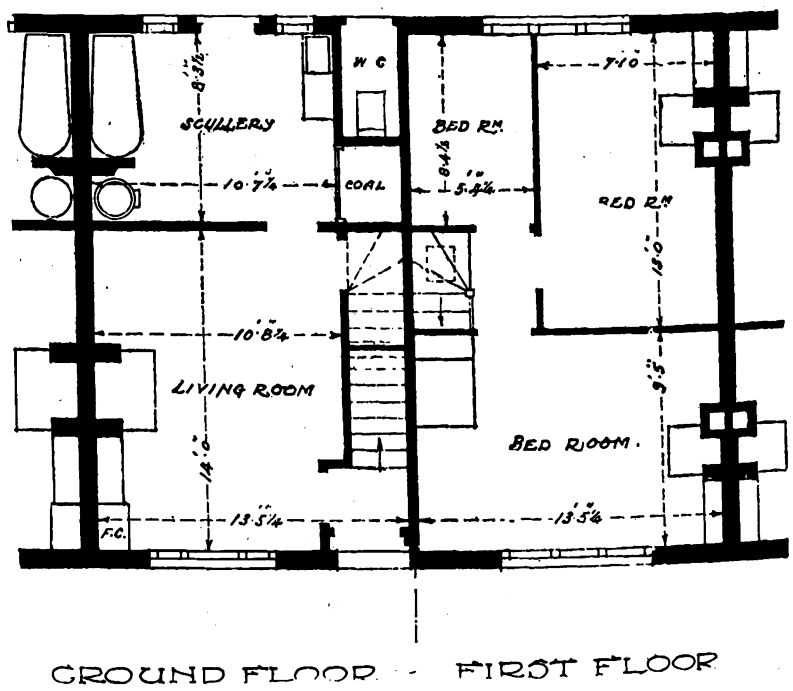
I enclose copies of the plans, which you are at liberty to publish.

Yours, etc.,
W. E. RILEY,
Superintending Architect, L.C.C.

County Hall, Spring Gardens, S.W.



On the White Hart Lane Estate (1907).



On the Totterdown Fields Estate (1903).

TYPICAL PLANS OF WORKING-CLASS HOUSES ERECTED BY THE LONDON COUNTY COUNCIL.
W. E. Riley, F.R.I.B.A., Superintending Architect.

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Plate I

February 1918.

IN THE CATHEDRAL CHURCH OF ST. SAUVEUR, BRUGES.

From an original Water-colour Drawing by Joseph Nash in the British Museum.

THE ARCHITECTURE OF BRUGES.—III.

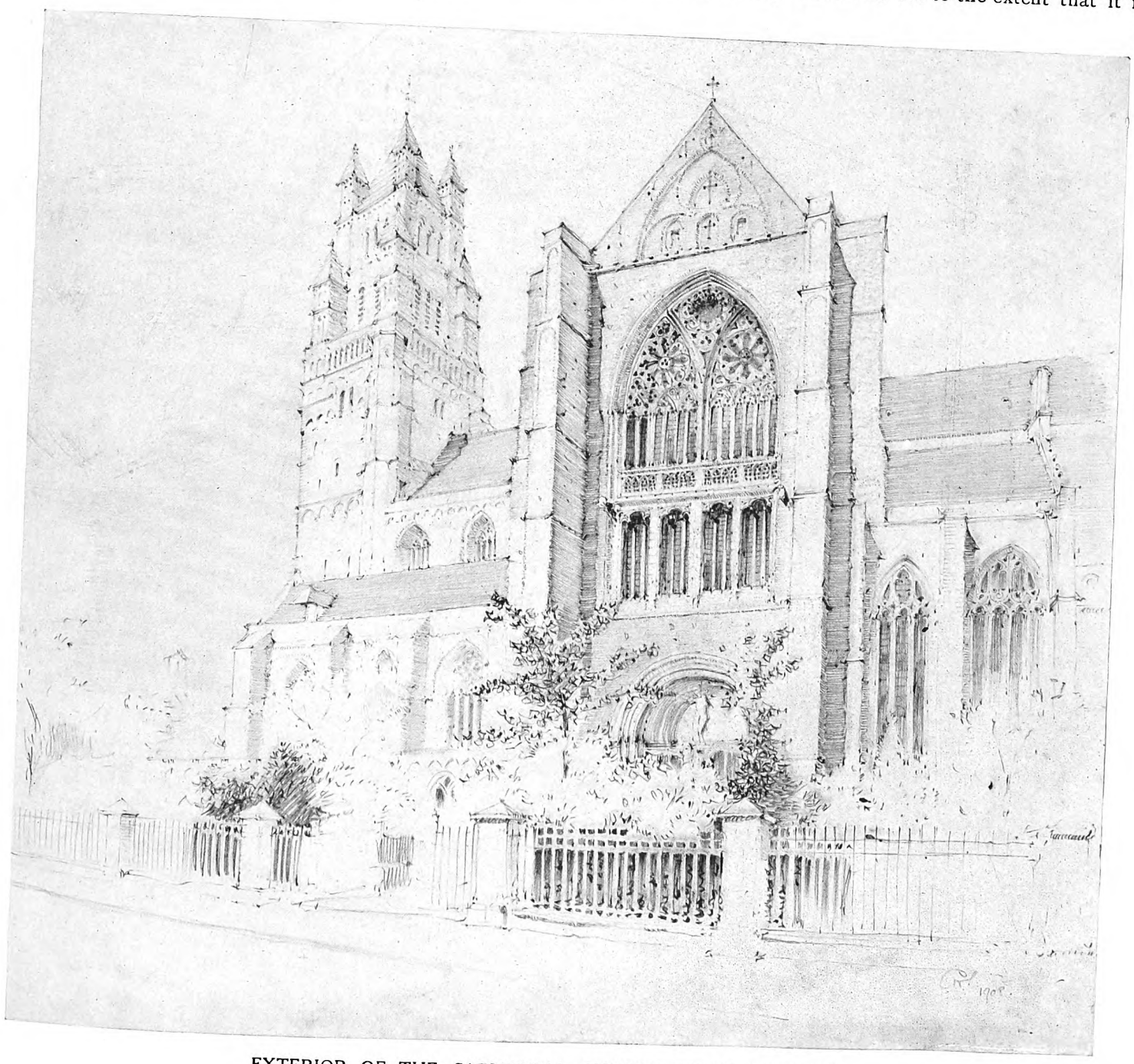
By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

(*Concluded from p. 5, No. 254.*)

THE art of Bruges is wide in its appeal; it is not confined to any one type of building or limited to any particular form of expression. Artists and craftsmen native to the city or attracted thither worked in every known medium; master-masons and marble workers, wood and metal workers, united in the erection of buildings destined for all manner of uses; painters, stained-glass workers, wood carvers, furniture makers, and decorative artists co-operated in sympathetic harmony to bring about the gorgeous results which never cease to delight those who find joy in the exuberance of Flemish craftsmanship. When Louis de Gruuthuuse fostered in his lordly home at Bruges an academy comparable in many respects with that fathered in Florence by Lorenzo de' Medici, her most favoured artists lived in a golden age: no limits were imposed upon their endeavours, nothing that should add to the beauty of church, palace, or dwelling-house was denied to them. Since those days, desecration has been rife: their handiwork has been scattered broadcast or demolished, but in the churches and museums, till recently, were preserved countless objects which bore evidence of their skill as craftsmen, and paintings innumerable which recorded scenes no longer possible of realization.

The churches of Bruges are world-famed, not only on account of their architectural qualities, but even more for their priceless treasures, their historical associations, and the religious atmosphere which pervades them—an atmosphere peculiarly sympathetic to the Brugean temperament.

It has been said that on losing political and mercantile supremacy, Bruges became a city peopled with friars, monks, and nuns; history bears this out to the extent that it reveals



EXTERIOR OF THE CATHEDRAL CHURCH OF ST. SAUVEUR.

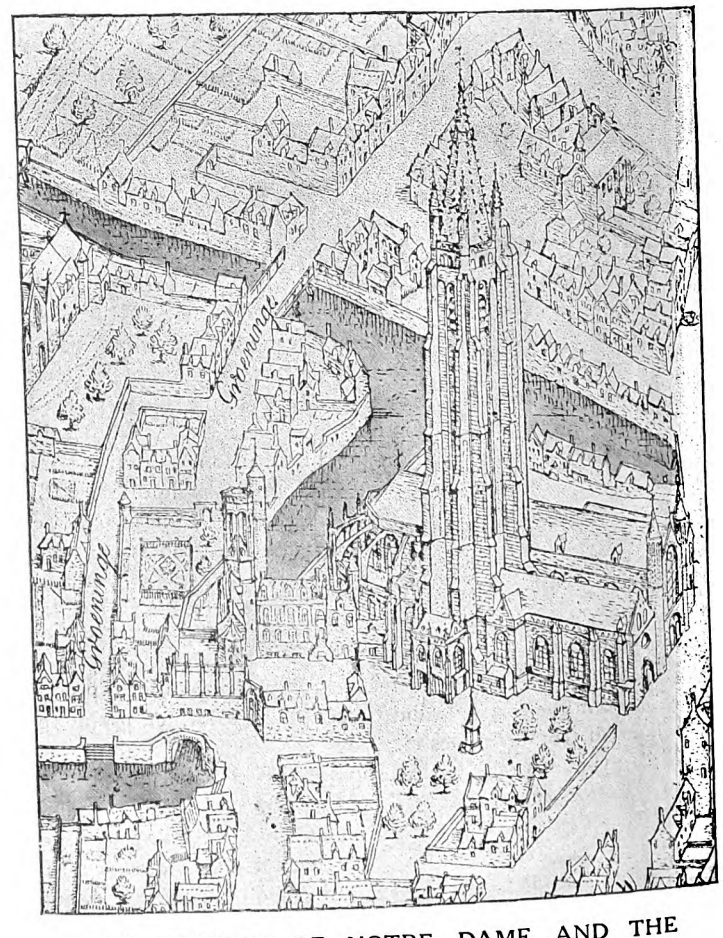
From a Sketch by C. Wontner Smith now in the R.I.B.A. Belgian Records Collection.

INTERIOR OF THE CHURCH OF NOTRE DAME, BRUGES.

how much harsher would have been the fate of the populace in the seventeenth and eighteenth centuries had there not been a marked influx of ecclesiastics from the surrounding country. With so much religious strife and persecution, with pillage and desecration more outrageous than has befallen the church fabric in most countries, it is almost cause for wonder that anything savouring of the Middle Ages beyond bare walls should have survived. Indeed, in some cases, very little else has been spared, while not even those of the greatest church of all have been left standing.

The most destructive period was that during which the acts of the Spanish oppressors under Alva—and more especially the iniquities of the Inquisition which they instituted—so incensed the native patriots that they banded themselves together in a pledge to redress certain of their grievances. It was in 1565 that some of the more ardent members of the aristocracy led this armed opposition, and the name of "beggars" (*gueux*) flung at them in derision was adopted as a valuable asset in their propaganda. For many a year the Gueux, assisted by the Calvinistic element in the country, carried on a crusade of spoliation in most of the principal cities, and notably in Bruges. In 1578 they took possession of the city and sacked the churches for no better reason than that they had been appropriated by the hated Spanish Roman Catholics. Bruges suffered the humiliating experience of seeing her finest mediæval churches spoiled by the descendants of the very men who had reared and beautified them. Religious bigotry blinded men to the call of beauty. The havoc wrought by these iconoclasts was incalculable; altars and screens were thrown down; roods and images shattered to fragments; furniture and painted glass smashed in all directions. The ruin would seem to have been complete. No people, however, have long tolerated the sight of desecrated churches, so they were not suffered to remain dismantled longer than circumstances would allow. The result of all this has been striking in these Flemish cities, for the new fittings set up within the old walls have resulted in many cases in an entire change of interior effect. The Renaissance has left its mark in many a thirteenth-century church; not the scholarly renaissance which valued restraint, but, too often, the florid renaissance of the Low Countries, which in its restless luxuriance speaks of the riotous display of the school of Rubens. The altar-pieces, jubés, pulpits, statuary, and lesser fittings provided abundantly in the seventeenth and eighteenth centuries, often overpower the quiet dignity innate to the conceptions of the earlier builders. Yet in themselves they are masterpieces of craftsmanship, and the triptychs, brass candelabra, and other metal fittings are often superb.

The Cathedral Church of St. Donatian having been demolished in 1799, the church of St. Sauveur became the cathedral in 1834, when the bishopric was re-founded. As is the case with Notre Dame and the other Gothic churches, the plan and section of this great vaulted building with its lofty triforium and fine chêvet is obviously based upon Northern French models, local character being imparted by the use of brick externally. Not only was brick the material most easily procurable, but the builders probably foresaw that it would withstand more effectively than any laminated stone the biting sea air that sweeps round the walls at certain seasons. The loftiest brick tower in Belgium vies with the Belfry for supremacy. It is not an exact square, and only after a chequered career has it assumed its present form, for it was not till 1871 that the summit was eventually completed. As in most cathedrals of early foundation, work of all periods from the tenth century onwards blends into a harmonious whole. An extensive rebuilding late in the fifteenth century, under Jean van de Poele, produced the distinctive brick design for a



THE CHURCH OF NOTRE DAME AND THE GRUUTHUUSE IN 1562.

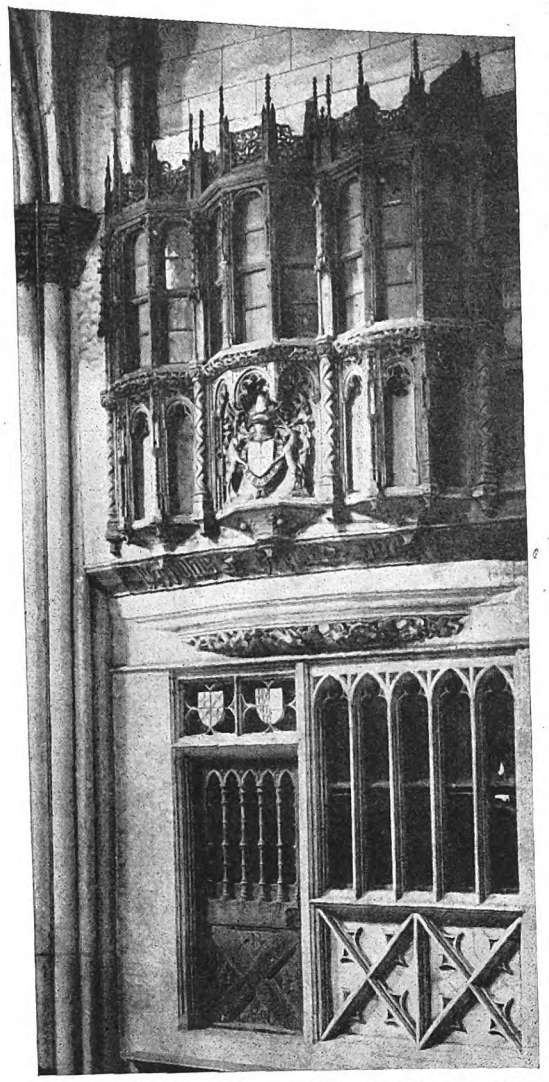
After Marc Gheeraerts.

transept-end seen in Mr. Wontner Smith's sketch reproduced on page 23.

The effect of the interior has been spoiled by a disturbing scheme of colour decoration spread over the masonry of walls, piers, and vaults—another instance of the failure of a crude modern colour scheme in an old church. The eastern arm is nevertheless most impressive, and some of the side chapels fitted in pre-"rococo" days with sumptuous altar-pieces and metal screens, rich in colour, inspired Joseph Nash to make the water-colour study reproduced as Frontispiece to this article.

Notre Dame was also remodelled in the latter part of the fifteenth century, when the outer aisles to the nave and the "Paradise" porch—now the baptistery—were added. The lower part of the tower belongs to the earlier period of construction, but the spire was not added till 1440; this was rebuilt about a hundred years later with tall circular angle turrets at the base, as seen in Marc Gheeraerts' view (page 24). But much has happened to it since then, and the existing brick spire, piercing a corona in *pierre bleue* at about two-thirds of its height, with octagonal turrets at the base, was only brought to its present form some forty years ago. Internally the red-brick vault contrasts well with the clean-cut stonework, and the general effect is reposeful in spite of the extravagant pulpit and the statues perched on the piers of the nave arcades (illustration, page 24). This church contains many treasures, amongst them the tombs of Mary of Burgundy and her father, Charles the Bold. These originally stood in the choir, but they were taken to pieces and hidden away to escape the fury of the French Revolutionists, and since 1806 they have graced a side chapel off the south ambulatory; consequently they are both reconstructions. Mary died in 1482, and her magnificent tomb in black marble with effigy in bronze gilt, executed by Pierre de Beckere, was completed twenty years later (illustration on this page). Marble as a solid background with beautifully modelled figures of saints and angels and elaborate scrollwork with heraldic shields in bronze gilt and enamel on the sides, all of the most delicate workmanship, justify the opinion that this is one of the most precious altar-tombs in Europe. Some sixty years separates this work from that set up by order of Philp II to the memory of Charles the Bold. In that period there was a certain loss of spontaneity and freshness in design: Renaissance motifs crept in, and there are evidences of impoverishment in ideas. These tombs are characteristic products of the Northern sculptors and metal workers who flourished more especially at Tournai; together with the tombs of Philippe le Hardi and Jean Sans Peur, Dukes of Burgundy and Counts of Flanders—now in the

TOMB OF MARY OF BURGUNDY, COUNTESS OF FLANDERS, IN THE CHURCH OF NOTRE DAME, BRUGES.



THE GRUUTHUUSE "TRIBUNE" IN THE CHURCH OF NOTRE DAME.

museum at Dijon —they may be considered to represent the high-water mark attained by makers of monuments in these parts.*

The private pew or "tribune" of the Lords of Gruuthuuse is also in the church of Notre Dame: till 1838 there was direct access to it from the private apartments. Its beautiful front, consisting of a stone screen-like lower stage surmounted by a superstructure arranged as three contiguous oriel windows in oak, commanding a view of the High Altar, was erected about 1472 for Louis of Gruuthuuse and his wife, Marguerite van den Aa, their arms figuring in the carved decoration together with the motto *Plus est en vous*. Like everything else set up "before the troubles," this has been subjected to restoration, but by so skilful a hand that it is still a delight to look upon (illustration above). It requires no effort of the imagination to see that it was from such work that house builders in England obtained suggestions during early Tudor times. The designs of the upper part of this "tribune" and of the oriel window above the central entrance to Hengrave Hall, Suffolk, are strikingly similar; and when it is remembered that Sir Thomas Kytson, who built the house about 1525, was a travelled nobleman who traded extensively in Flanders, there is every possibility of his having acquainted his master-mason with such an attractive model. The Italians who may have carried out Sir Thomas's heraldry certainly could not have brought such a motif for an oriel with them, and nothing comparable was to be found in England.†

It was this same Louis of Gruuthuuse, a Knight of the Golden Fleece, who founded the famous library which became the envy of scholars throughout Western Europe and which was destined to form the nucleus of the MSS. of the Bibliothèque Nationale at Paris. He served King Edward IV of England loyally when driven from our shores, and eventually, in 1471, received him into his mansion adjoining Notre Dame with all the pomp and ceremony that was at his command. In recognition of this, Edward created him Earl of Winchester, and he stands out as one of the most inspiring characters at this dazzling period just before decline set in. Many happy memories are associated with the Gruuthuuse family, but their home has been sadly mutilated. A fragment only of the original building has survived, and the work of "restorers" being everywhere in evidence, the exterior has been robbed of architectural interest, except on the eastern side, where the walls tower above the waters of the River Reie. But not so the interior. The dimensions of the kitchen recall that at Dijon, and so solidly was the building erected that the upper floors were laid with encaustic tiles. In 1624 it became what Sanderus calls a "Mons Pietatis," and falling into disrepute it was only rescued from oblivion in modern times by its transformation into a museum. The magnificent exhibits of lace, pictures, prints, oak coffers, and other articles of domestic furniture once in daily use in the city and surrounding country made it comparable with the Musée Plantin at Antwerp, or even with the Musée Cluny at Paris.

A visit to the Guild of St. Sébastien throws a sidelight upon another page of English history. This large brick building with a lofty turret, which is still a landmark for miles around, was the headquarters of the Guild of Archers, from whose members the bodyguard of the Counts of Flanders was drawn. Established on the present site in 1573, the Guild grew in importance, and Charles II and his brother, Henry, Duke of Gloucester, were glad to seek shelter within these walls during a part of their exile in the year 1656. There they whiled away many hours at a pastime which must have been alluring amidst such delightful surroundings. A bust of the king by Christophe Dieusart and a portrait of the Duke by Jean Loekhorst are amongst the souvenirs of this visit, jealously safeguarded in the great hall adjoining the long covered gallery where they shot their arrows.

The last quarter of the fifteenth century saw much rebuilding of churches in Bruges, the population having increased

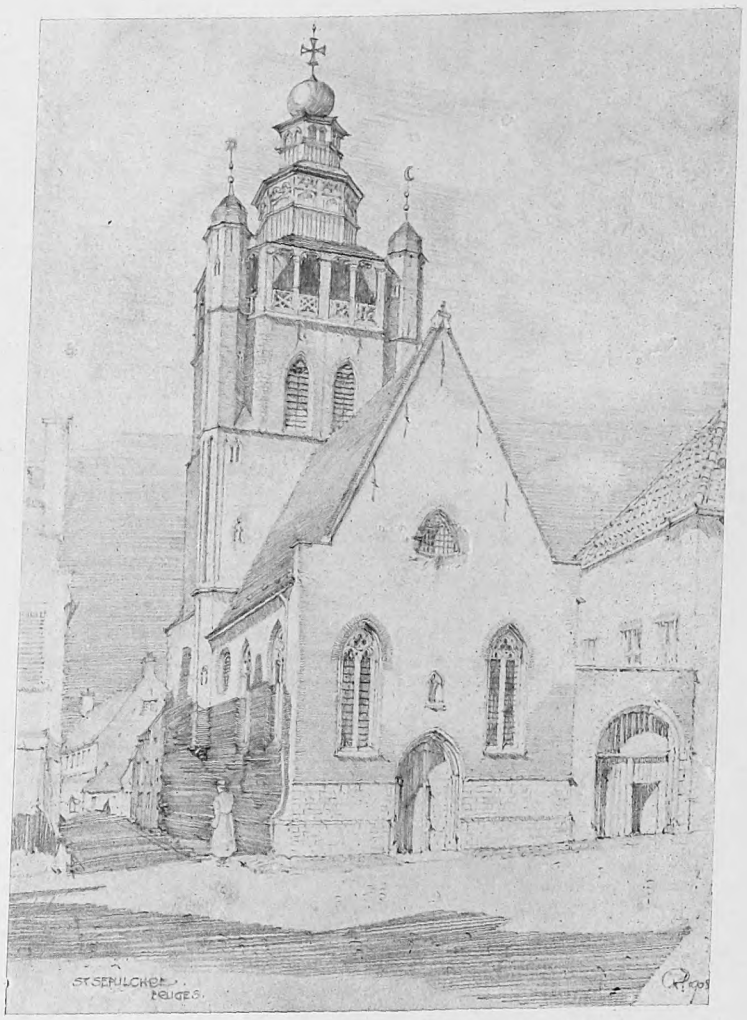
INTERIOR OF THE CHURCH OF ST. ANNE.

Built 1607–21. Jubé and organ-case late seventeenth century.

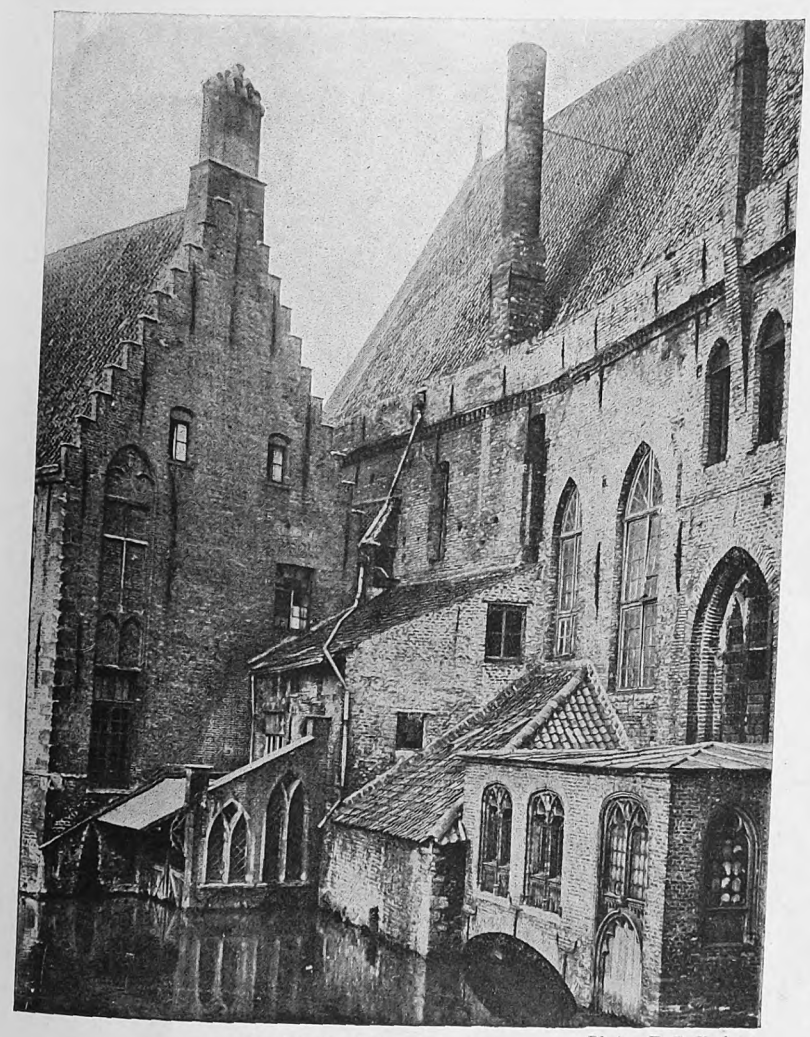
* The tomb of Philippe le Hardi in black and white marble is the work of Claus Suter of the Comté d'Hollande (d. 1404), whose masterpiece the *Puits de Moïse* is in the Chartreuse de Champnoul, at the gates of Dijon, where the tomb was originally placed.

† Illustrations of Hengrave Hall will be found in "The Domestic Architecture of England during the Tudor Period," by Thomas Garner and Arthur Stratton. Vol. I. 1910

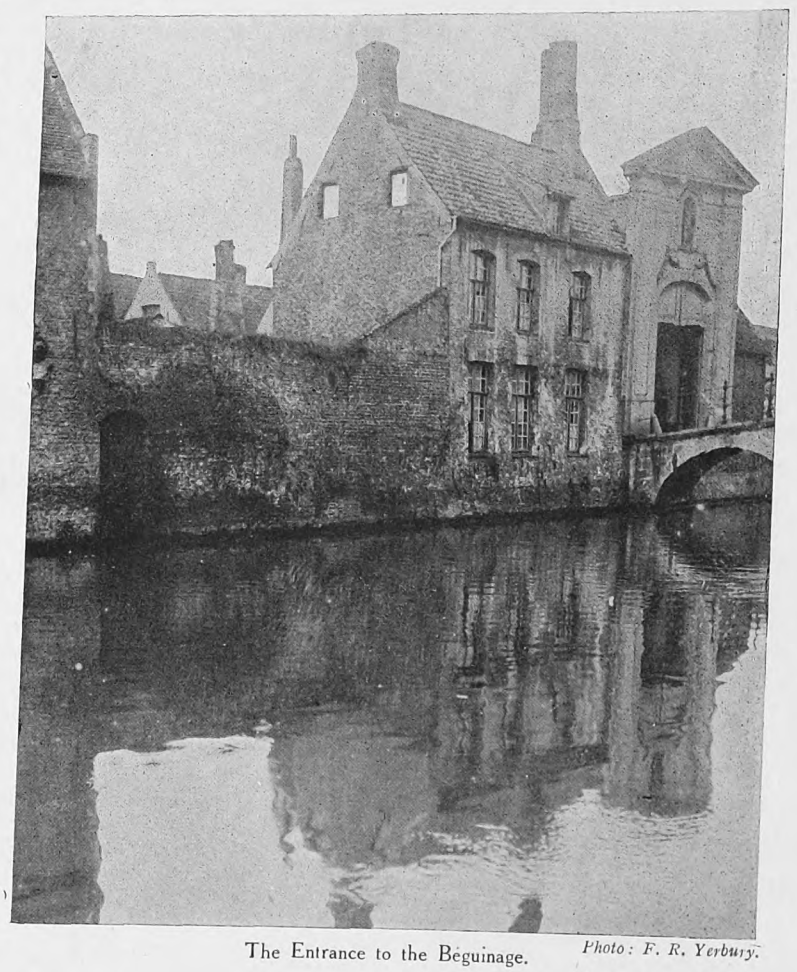
Interior of the Church of St. Jacques.



The Church of St. Sepulchre, known as the Jerusalem Church.
From a Sketch by C. Wontner Smith, now in the R.I.B.A. Belgian Records Collection.



Outside the Hôpital St. Jean. *Photo: F. R. Yerbury.*

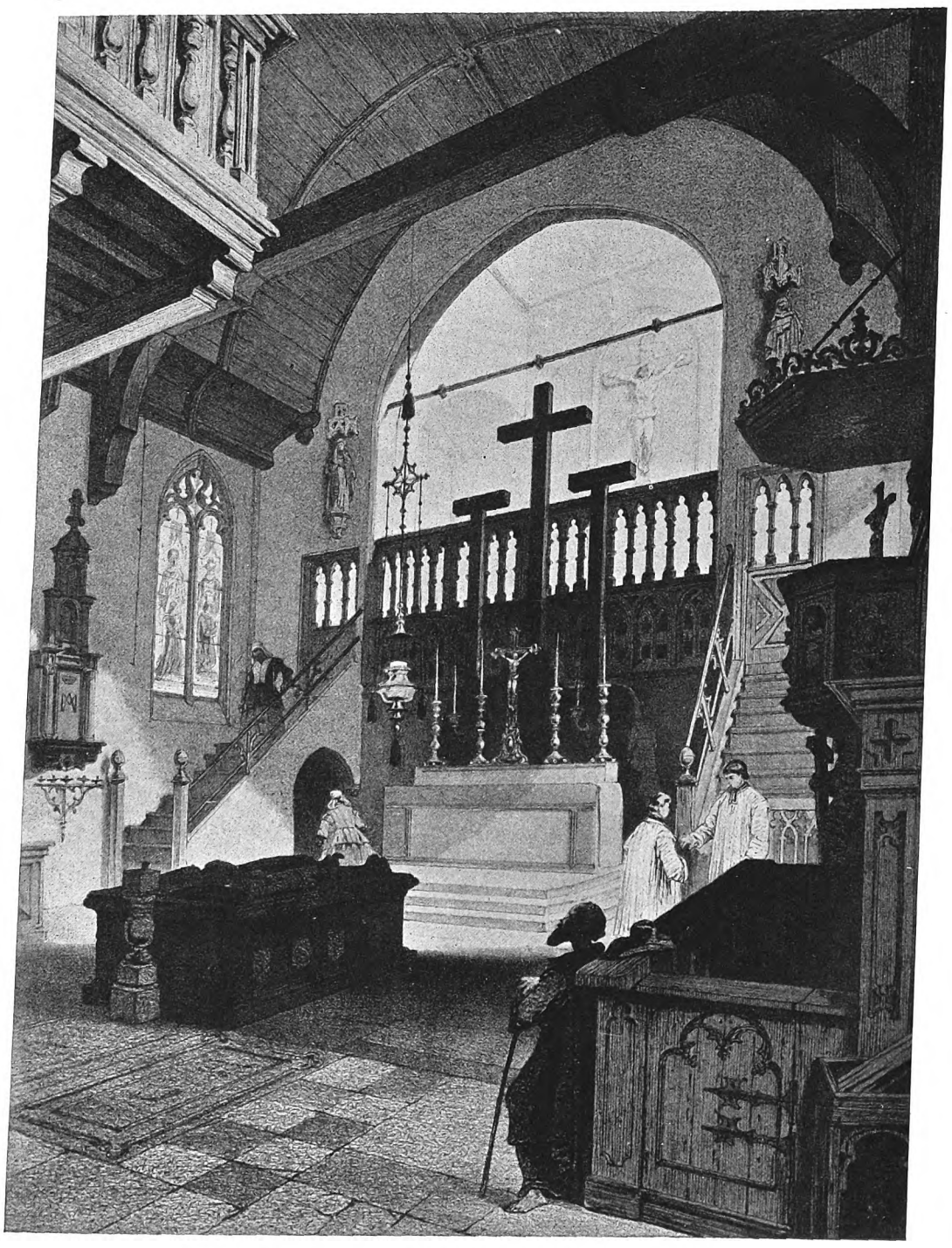


The Entrance to the Beguinage. *Photo: F. R. Yerbury.*

SOME VIEWS IN BRUGES.

enormously since the time of their erection. St. Jacques, with its wide spanning arcades, was enlarged and the choir covered with a ribbed vault in wood which was decorated in colour early in the sixteenth century by Jean Prévost.* This was one of the churches devastated by the Gueux in 1580, and the character of the later fittings can be judged from the sketch reproduced on Plate II. The jubé, with its metal balusters, for the good fittings it contains, and as being the resting-place of the painters Memlinc, Jean Prévost, and Pierre Pourbus, and of that versatile artist Launcelot Blondeel, who will always be associated with the Cheminée du Franc, although it is not his most successful work.

The church of St. Sepulchre, more generally known as the Eglise Jérusalem, is quite exceptional. It is supposed to have



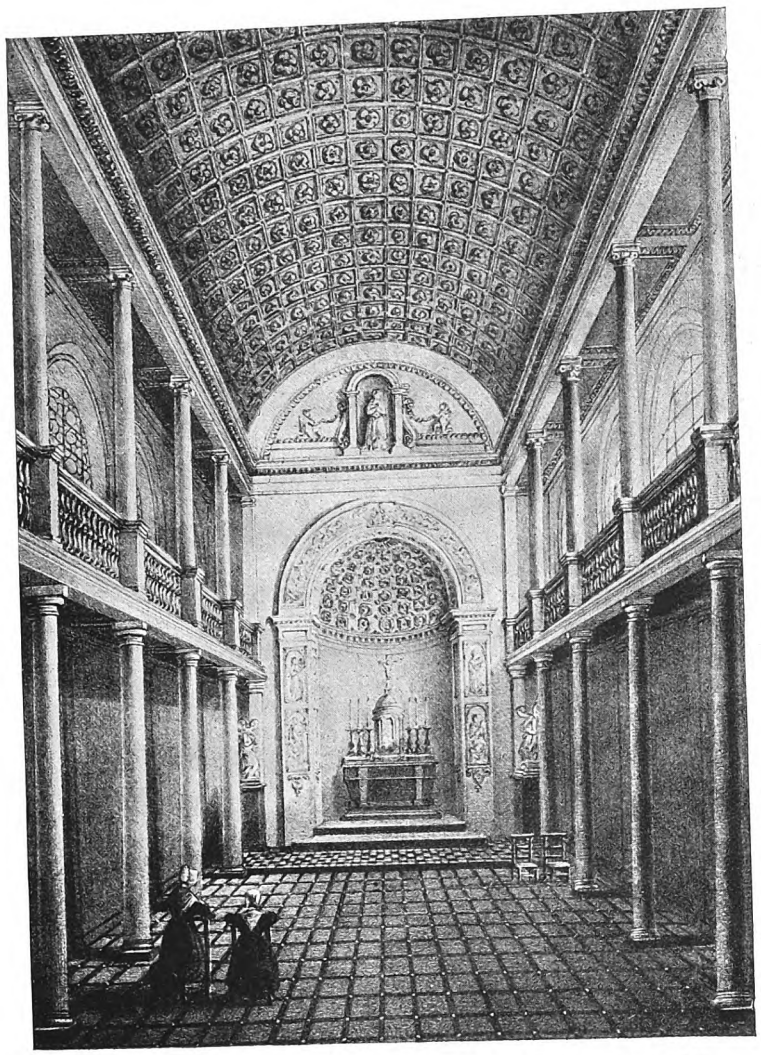
INTERIOR OF THE JERUSALEM CHURCH IN 1782.
After Stroobant.

dates from 1628–9, and the organ-case surmounting it from 1785.

The brick church of St. Gilles was practically rebuilt about the same time that St. Jacques was enlarged; apart from its sturdy square tower crowned by a low spire, which is a familiar object in many street views, it is chiefly remembered

* The interior of the choir, c. 1520, is recorded in a fine picture by an unknown artist, owned by the Duke of Devonshire, and reproduced on page 321 of "Bruges, Histoire et Souvenirs," by Ad. Duclos.

been inspired by the church of the Holy Sepulchre at Jerusalem, and the design of the tower is certainly reminiscent of the East, to an even more marked extent than is the turret of Saint-Sang. The arrangement of the interior, with its short nave and choir raised high in the tower with a dimly lighted crypt beneath it, is more than ordinarily theatrical, but there is no need to seek farther afield than North Italy for examples of similarly elevated choirs. Altogether, it is unlikely that any direct influence from Jerusalem can be accounted for, but the



INTERIOR OF THE CHAPEL, COUVENT DE FOERE.
Built about 1830.

traditional story appeals to the imagination of devout Brugeans. No member of the Adornes family, by whom the church was built, is known to have visited the Holy Land earlier than 1470, or some forty years later than it assumed its present form.* The tombs of Anselm Adornes, son of the founder (died 1483), and of his wife Marguerite, together with several later monuments in alabaster, some good woodwork and stained glass, add to the interest of this exceptional interior.

The earlier church of Sainte-Anne is seen in Marc Gheeraerts' plan, but it was practically destroyed by the Gueux and rebuilt 1607–21, under Spanish influence. In some respects it is the most suggestive of all the Bruges interiors. A wide aisleless nave covered by a simple ribbed vault, a well-designed jubé and organ case, a wealth of carved woodwork sheathing the walls to the level of the high window sills, and pictures innumerable, produce most pleasing contrasts (illustration, page 26).

Yet another phase of design is represented by the Jesuit church of St. Walburge, in the Place St. Martin, designed by Peter Huyssens, a native of Bruges, who died in the city in 1637. This Jesuit Father travelled in Italy, and, mastering the style favoured by his Order, was entrusted with the erection of several large churches, notably at Maestricht, Antwerp, and Ghent. On the suppression of this Order in 1779, the church was appropriated by the parishioners of St. Walburge, whose earlier church had fallen into ruins.

Since that time nothing of note in ecclesiastical building has been accomplished, with the exception of the church in the Couvent des Dames Anglaises, situated in the little-frequented Rue des Carmes. This church boasts a Corinthian order and a fine dome, completed after the design of Henri Pulincx about 1740. The city was already well provided and fortunes were at a low ebb. In the early years of the nineteenth century, however, during a short period of building activity, the need of chapels for convent schools and similar institutions became urgent, and it was met in the academic manner which at that time penetrated even such a stronghold of mediævalism as Bruges. The interior shown on this page is not without interest, but allowance must be made for the too slender proportions of the superimposed Doric and Ionic columns in the sketch taken from an old book. The Abbé of Foere in 1816 founded a school, governed by the Sisters of the Assumption, in the Hôtel de Miraumont; and this chapel, designed by M. Cools about 1830, and decorated in grisaille by J. Paelinck, follows a type that in the hands of the best masters has never been excelled and is one that can never become extinct.

The religious life of Bruges has persisted through all manner of vicissitudes, and in her darkest period the foundation of so many charitable institutions stands out as one of her brightest achievements. The monastic immigration saved the situation in the early years of the seventeenth century when the populace were seething in misery. The Abbaye d'Eckhoute, the Abbaye des Dunes, the Chartreux, and many another religious body, set about recovering their lost fortunes. The Church not only kept the lamp of beauty alight, but it brought solace to the old and careworn by directly or indirectly encouraging the erection of numerous hospitals and almshouses, or *Gods-huisen*, as they are still called. Some of these are delightful works of architecture. The Béguinage is something more than an almshouse, for the Béguins of Flanders, who took their name from Lambert de Beghe of Liège, founded religious

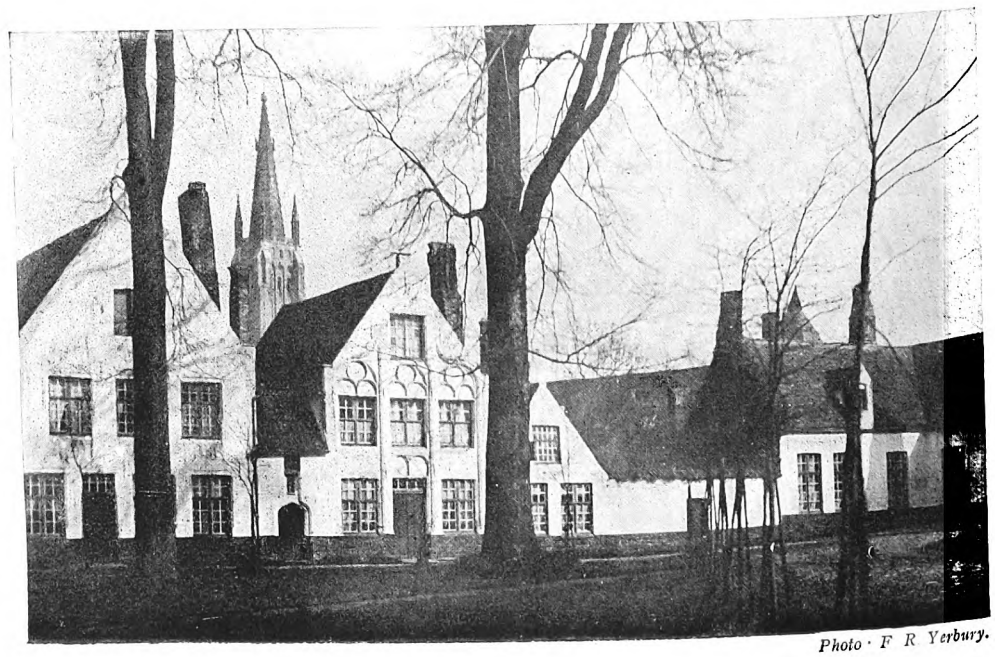
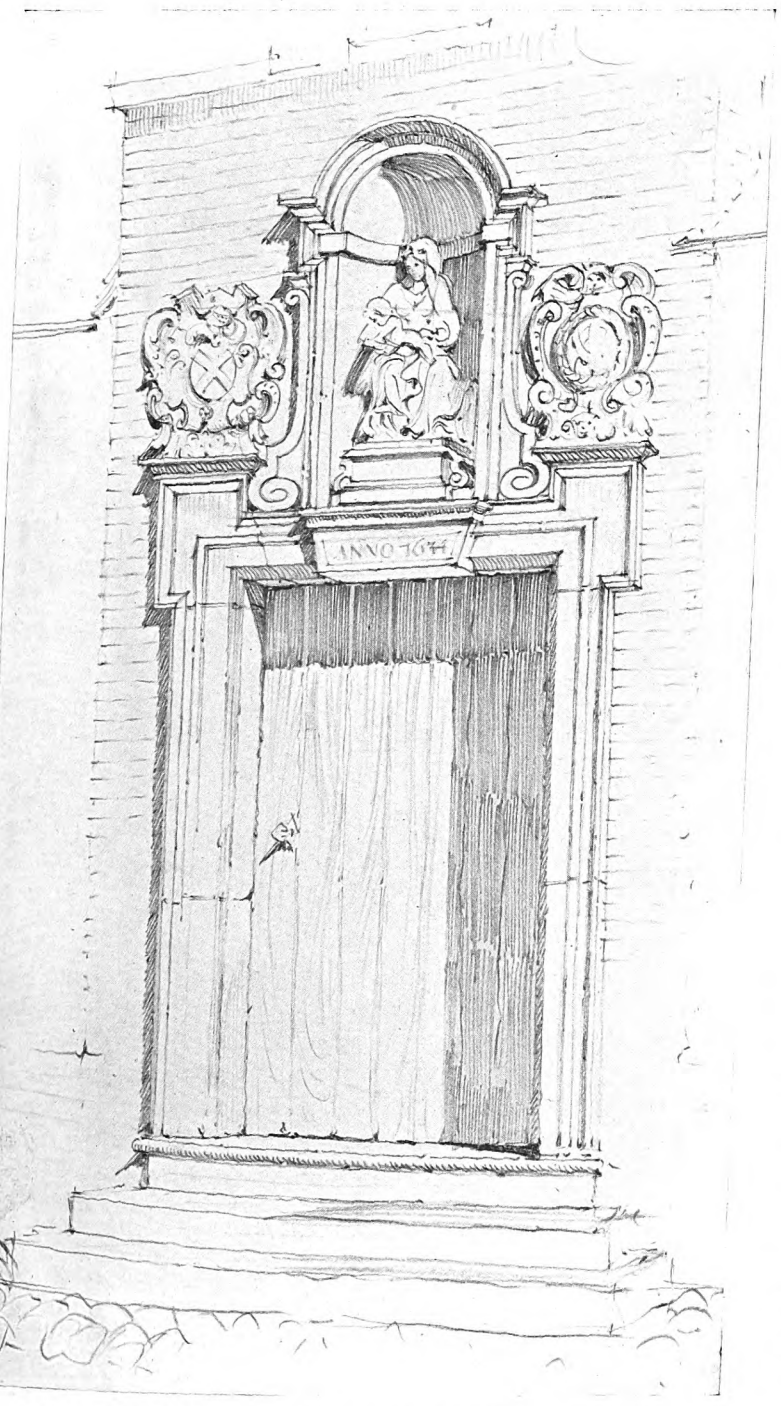


Photo · F R Yerbury.

IN THE BÉGUINAGE, WITH THE SPIRE OF NOTRE DAME IN THE DISTANCE.

* Anselm Adornes was a great traveller, and setting out with his son John for Rome in 1470, he visited Tunis, Alexandria, and Cairo, reaching Jerusalem the same year. He was also charged with important diplomatic missions by Philippe le Bon, and for Charles the Bold he went to Persia. "Histoire des Voyageurs Belges." Le Baron Jules de Saint-Genois. 1846. Vol. I.

establishments in more than one city. They came to Bruges in the thirteenth century, but what they erected then was for the most part rebuilt four centuries later. The dwellings of the inmates, arranged around a large wooded *pleasaunce* with a chapel in the midst, create a haven as peaceful as an English cathedral close (illustration, page 28). It is approached by means of a bridge spanning the narrow end of the Minnewater through a gateway bearing the date 1776. The Minnewater was the principal harbour in the days of prosperity, and there it was that ships from many countries were to be seen with their freights of rich merchandise—foreign ships most of them, coming from Hamburg, Bremen, and Amsterdam, from London and our eastern ports, from Havre, Lisbon, Genoa, Venice, and even from Constantinople and Asia Minor. Cosmopolitan indeed were the throngs about the quays, which must have been as busy as any maritime port, and the tongues of half the world mingled there, necessitating the issue of proclamations in eight or ten different languages.



DOORWAY TO THE GODSHUIS GODERYX, BRUGES.

From a Sketch by C. Wontner Smith, now in the R.I.B.A. Belgian Records Collection.

Photo: F. R. Yerbury.

DOORWAY WITH NICHE. BRUGES.

Founded about the same time as the Béguinage, the Hôpital St. Jean is another charitable institution which even now retains much of interest to the architect, more especially on its southern side, where it is seen rising sheer out of the waters of the River Reie (Plate II). But it is chiefly known the world over for the collection of Memlinc's works housed, till recently, within its walls.

The ideal almshouse is attained in some of the *Godshuisen*. Planned around an open space with a chapel on a main axis, the simplicity of their brick architecture creates a homely atmosphere: seclusion from the bustle of the outside world is secured. Of the large number, the Godshuis de Comte de Fontaine may be selected as typical. "This was founded in 1636 for twelve wounded soldiers, or failing them, twelve poor families, by General Paul Bernard, Comte de Fontaine. He is something of a hero in the history of Bruges, and to his valour the city owed deliverance from a siege during the wars of France and the United Provinces against the Catholics of the Low Countries. . . . The exterior of this almshouse as seen from the court has altered little—save for the mellowness brought by time—since it was built, and it retains its characteristic features unspoiled, colour and form together giving a desirable picture. The peace of another age pervades the place, and it is with regret that the bright courtyard backed by whitewashed houses and dominated by the central gable end of the chapel seen in the sketch (page 30) is exchanged for the narrow cobbled street." *

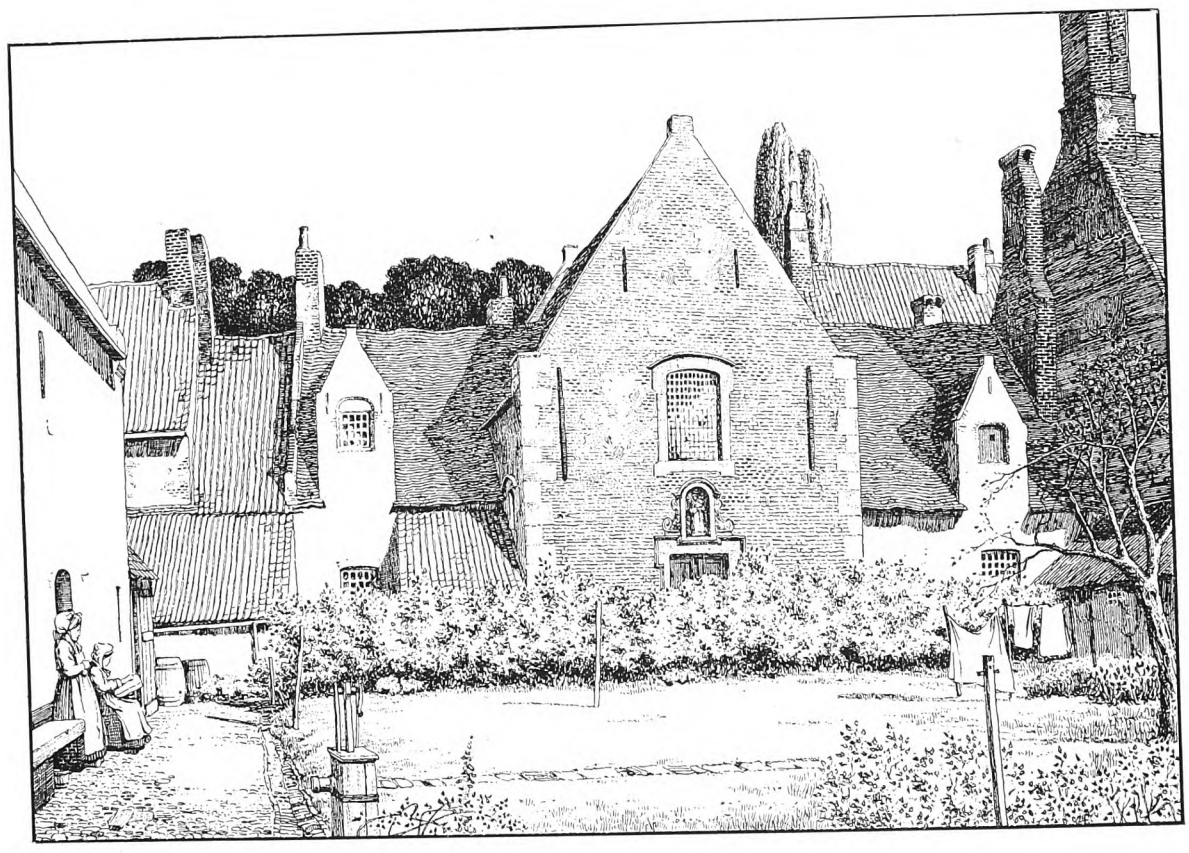
The doorways leading into these almshouses afford most pleasant surprises to a rambler through the city; one comes across them so unexpectedly. Many are set in a nicely shaped gable, and all are surmounted by a stone niche containing a figure of the Madonna or the Good Shepherd, the detail

* "Bruges, a Record and an Impression," by Mary Stratton, illustrated by Charles Wade. Batsford. 1914.

betraying their seventeenth-century origin. The two illustrated on page 29 are good examples; all have individual character.

To treat of the domestic architecture of Bruges at all adequately would unduly prolong these articles, and my résumé of the subject will be found elsewhere.* It is a fascinating study to trace the development from the severe early brick façades with their strong vertical lines and geometrical traceries, through the intermediate phases which present a more playful handling of brick, to the early seventeenth-century type in which horizontal lines begin to assert themselves and Renaissance motifs supplant Gothic traceries. In all, a thorough knowledge of the limitations of material is evinced, and such ornament as is introduced never asserts itself too strongly. Stone was rarely used for these façades, but a gem, known as the Maison de Jean Vasqué, stands in the Rue d'Argent. It bears the date 1468, and the motto *A bon compte avenir*. Original timber fronts, too, are scarce, although they abounded at an earlier period. Colour-washed fronts afford a pleasing contrast to red brick, especially in the outlying wooded quarters of the city.

The crow-step gable naturally persisted long, but eventually simple curved copings in stone paved the way for distinctly florid scroll shapes. By the beginning of the eighteenth century the spell was broken, and Bruges, like Brussels, Ghent, and many another city, disturbed the harmony of her streets with façades which can claim no particular distinction, and which are as well suited to one locality as another. Cartouches, key-stones, and sculptured tympana abound, often dainty little compositions, cunningly placed and full of suggestion, while a date or a device expressive of the nature of the trade carried on by the inmates makes direct appeal to the passer-by. Much of the smith's work in vanes, finials, door and window furniture, and fireplace accessories had found its way into the museums, and most of the interiors have long since been stripped of their panellings and decorations. The Flemings were probably the first people in Europe to clothe the walls of their rooms with wood panelling, on which the carver and the painter plied their crafts. We learned much from them in England. The finest workmanship, no doubt, was dedicated to the service of the Church, the Flemish picture carvers being the most dexterous that the world has produced; but in many houses, such as the Hôtel Bladelyn, the Vlissinghe Tavern, and the "Maison Noire," very beautiful structural work as well as furniture affords an idea of the excellence attained by the domestic interior in the fifteenth and sixteenth centuries.



THE GODSHUIS DE COMTE DE FONTAINE.

From a Drawing by Charles Wade, by permission of Messrs. B. T. Batsford.

Bruges in the past, as these articles have shown, had suffered terrible onslaughts on her architecture; that she may come through these devastating days unscathed is a hope that every British subject shares with our allies in war-swept Belgium. The marvel is that so much old work should have been left: that day after day, week after week, one has wandered about the cobbled streets, in and out of churches, museums, and picture galleries, ever conscious that her treasures had been far from exhausted. The next day always discovered some unthought-of object of beauty or some point of view more attractive than the most alluring hitherto enjoyed. What a fascinating personality has this city of the plain! Bruges *la Morte*, indeed, in one sense, but Bruges *la Belle* in another—shy, evasive, moody, but alive even now with the genius of the people who reared her, and vibrating with the message which the soul of a people can transmit, through her monuments, to generations yet to come.

* Id. Chapter V.

THE FURNITURE OF DAVID GARRICK'S BEDROOM.

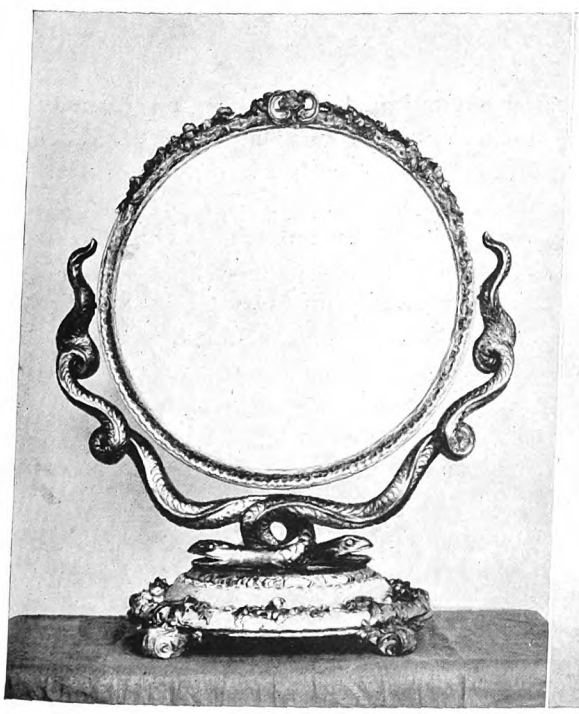
IN 1916 the Victoria and Albert Museum was fortunate enough to secure the painted bedstead, with its original Indian cotton hangings, made between the years 1770 and 1775 for David Garrick's villa at Hampton. The bedstead was presented by Mr. H. E. Trevor, a descendant of David Garrick's brother George. Through the generosity of Mr. Trevor, and with the co-operation of some admirers of David Garrick, the remainder of the contemporary bedroom furniture has since been acquired. By the courtesy of the Victoria and Albert Museum, photographs of several of the pieces are reproduced herewith.

In an interesting leaflet which has been issued by the Museum authorities, it is stated that both Garrick and his wife seem to have taken a most enthusiastic interest in the decoration and furnishing of their house. Several of the rooms, notably the large bedroom to which this furniture belonged, and the state drawing-room, were decorated in styles which, though showing characteristics of contemporary English art, were more elaborate, fantastic, and original than would be found in the majority of country houses of the period. There is a well-authenticated tradition that the bedroom had a brilliant Chinese wall-paper, and the effect against this background of the green and yellow painted furniture must have been most striking. In harmony with the Oriental treatment of the wall-paper and the designs on the furniture, the cotton hangings both of the bed and of the windows were of Indian origin, and were painted by hand with designs of the Tree of Life.

The bedroom furniture comprises, in addition to the bedstead, three wardrobes, a corner cupboard, a basin-stand, a toilet-glass, and five chairs. With the exception of the toilet-glass it is all decorated in green and yellow in the same manner as the bedstead, two of the wardrobes and a corner cupboard being adorned with Chinese figures and landscapes. The craze for Chinese porcelain and lacquered furniture came in, of course, with the reign of William and Mary. Later on, Chippendale did much to widen and strengthen the vogue. In the third edition of his "Director" he describes his designs for Chinese chairs as being "very proper for a lady's dressing-room: especially if it is hung with India paper." Much of the "Chinese" furniture of the period is Chinese only in name, the Oriental motifs having undergone a considerable metamorphosis in the process of adaptation by English cabinet-makers. It is highly improbable that Chippendale ever went to China. He must have gained his knowledge of the style by personal observation of the lacquered ware which at that time was coming into the country in fairly large quantities —principally via Holland. Mr. R. S. Clouston, in his book on eighteenth-century furniture, says: "Chippendale's ideas both on the country (China) and its arts were curiously inaccurate. In one instance he gives a plate entitled a 'Chinese Cabinet,' while in his letterpress he describes it as an 'Indian Cabinet,' Chinese and Indian being apparently to him synonymous terms."

The large wardrobe reproduced on Plate III is a very fine piece of furniture, and there can be little doubt that it was designed by Robert Adam. The detail is wonderfully delicate and in the best Adam manner. Documentary evidence exists to prove that Robert Adam designed some quantity of the furniture that was made by Chippendale and Hepplewhite; and there is every reason to believe that the wily Sheraton, who had a knack of appropriating the designs of others without acknowledgment, was largely indebted to him also. But only a very small proportion of the furniture in the Adam style could have been designed by Robert Adam himself. The fashion which he introduced soon captivated popular taste; and the demand for pieces became so insistent that most cabinet-makers of the day produced furniture in the Adam manner. The close personal friendship that existed between Garrick and Adam, however, supports the assumption that the Hampton wardrobe is a piece of genuine Adam design. The reproduction does not show it as it really appears, the mirrors having been blacked out.

The peculiar and somewhat revolting taste for reptilian motifs in furniture is shown in the toilet-glass reproduced below. The mirror is supported by snakes of carved and gilt wood, and is decorated in a style designed to suggest Dresden china. The basin-stand, with its three scroll-like



TOILET-GLASS.

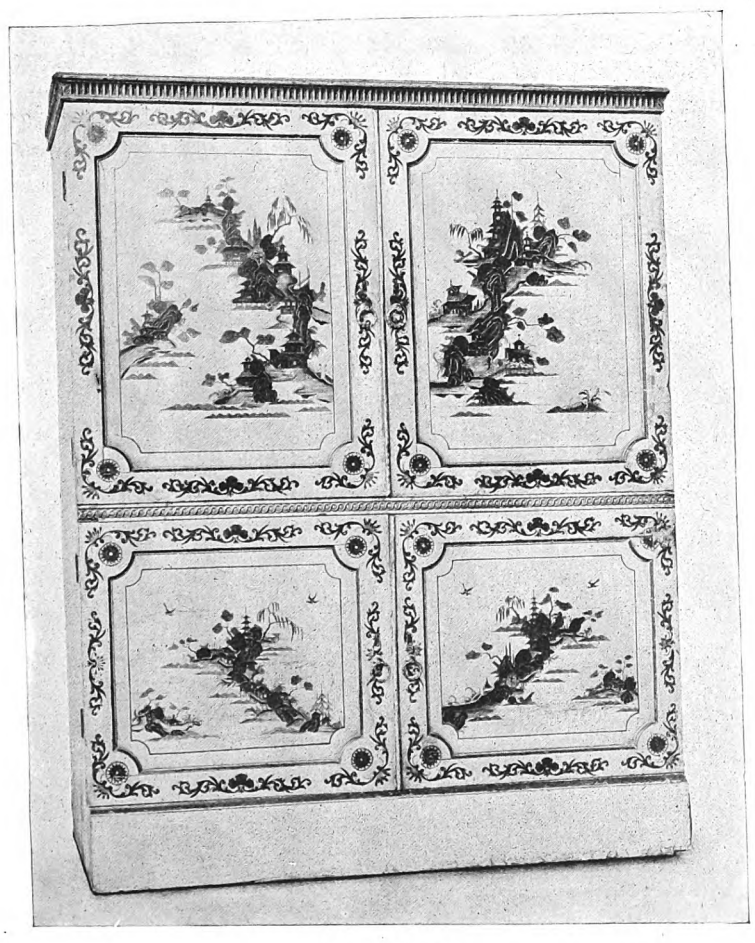
BASIN-STAND.

SMALL CHAIR.

legs, is a very elegant little piece; it is naturally diminutive in size, eighteenth-century washing facilities being notoriously inadequate. The small chairs are simple though stoutly built examples of the plain wood furniture of the period.

A few notes may appropriately be added concerning Garrick's Villa at Hampton, a view of which appears on Plate IV. Whilst it was occupied by Garrick it was known as Hampton House. Garrick became its tenant in January 1754, purchased the estate in the following July, and retained it as his country seat until his death in January 1779. In 1755 the house was altered and enlarged, and Robert Adam was employed to give it an entirely new front, the principal feature of which is a tetrastyle portico. In passing, a word may be said concerning Garrick's close friendship with the brothers Adam. Mr. John Swarbrick, A.R.I.B.A., in his book on "Robert Adam and His Brothers," says: "Possibly Garrick's intimacy with the brothers had arisen chiefly through the cordial relations which existed between him and a number of eminent Scotsmen then living in London. On one occasion it appears that a select coterie consisting of Robert Adam, Garrick's "first of men"; Home, the dramatist; Dr. Robertson, and Wedderburn, paid a visit to Garrick's country house at Hampton, where they tried to show their host how to play golf."

The grounds of the house, separated from it by a roadway, extend to the river in the form of a wide lawn. Garrick, says Mr. James Thorne, F.S.A., in his "Environs of London," added considerably to the grounds, and had them and the neighbouring eyot, which forms a part of the property, laid out and planted under his own direction. On the lawn he erected an octagonal "Grecian Temple," with an Ionic portico, to receive Roubiliac's statue of Shakespeare. For this statue Garrick stood as model, and gave the sculptor a vast deal of trouble during its execution. Roubiliac finished it in 1758,



WARDROBE.

CORNER CUPBOARD.

and received 300 guineas for his labour. Garrick furnished his house handsomely, and hung on the walls many good pictures, though ill-natured censors said that representations of himself, or of the scenes in which he acted, were disproportionately numerous. Among these were some of Zoffany's clever pieces, while his general pictures included Hogarth's "Election" series.

Garrick's dinners and garden parties were very attractive; night fêtes are described in which his grounds were lit by thousands of coloured lamps.

Horace Walpole records that he met at Hampton "the Duke of Grafton, Lord and Lady Rochford, Lady Holderness, the crooked Mostyn, and Dabreu, the Spanish Minister; two regents, of which one is Lord Chamberlain, the other Groom of the Stole; and the wife of a Secretary of State. This is being *sur un assez bon ton* for a player." Once a year the player had a different festivity. On the 1st of May he threw open his grounds to the village children, and regaled them with cakes and wine. On Johnson's first visit to Hampton House, Garrick asked him how he liked it. "Ah, David," he replied, "it is the leaving of such places that makes a death-bed terrible."

Hampton House continued to be the residence of Mrs. Garrick for forty-three years after her husband's death, and during that time it remained, with its contents, intact. She would have nothing touched that was his. On her death, in 1822, the contents were sold by auction and dispersed. The statue of Shakespeare was bequeathed to the British Museum. In June 1864 the house and grounds were sold by auction for £10,500 to Mr. Edward Grove, the clothier, of New Cut, Lambeth. The house has since been enlarged and altered, but remains substantially unchanged in external appearance.

Garrick lived in London at No. 5 Adelphi Terrace, which provides another point of contact with the brothers Adam. Boswell, in his life of Johnson, records a touching little incident—one that would make a good subject for a picture: "He (Johnson) and I walked away together: we stopped a little while by the rails of the Adelphi, looking on the Thames, and I said to him with some emotion that I was now thinking of two friends we had lost, who once lived in the buildings behind us: Beauclerk and Garrick. 'Ay, sir, said he tenderly, 'and two such friends as cannot be supplied.'"

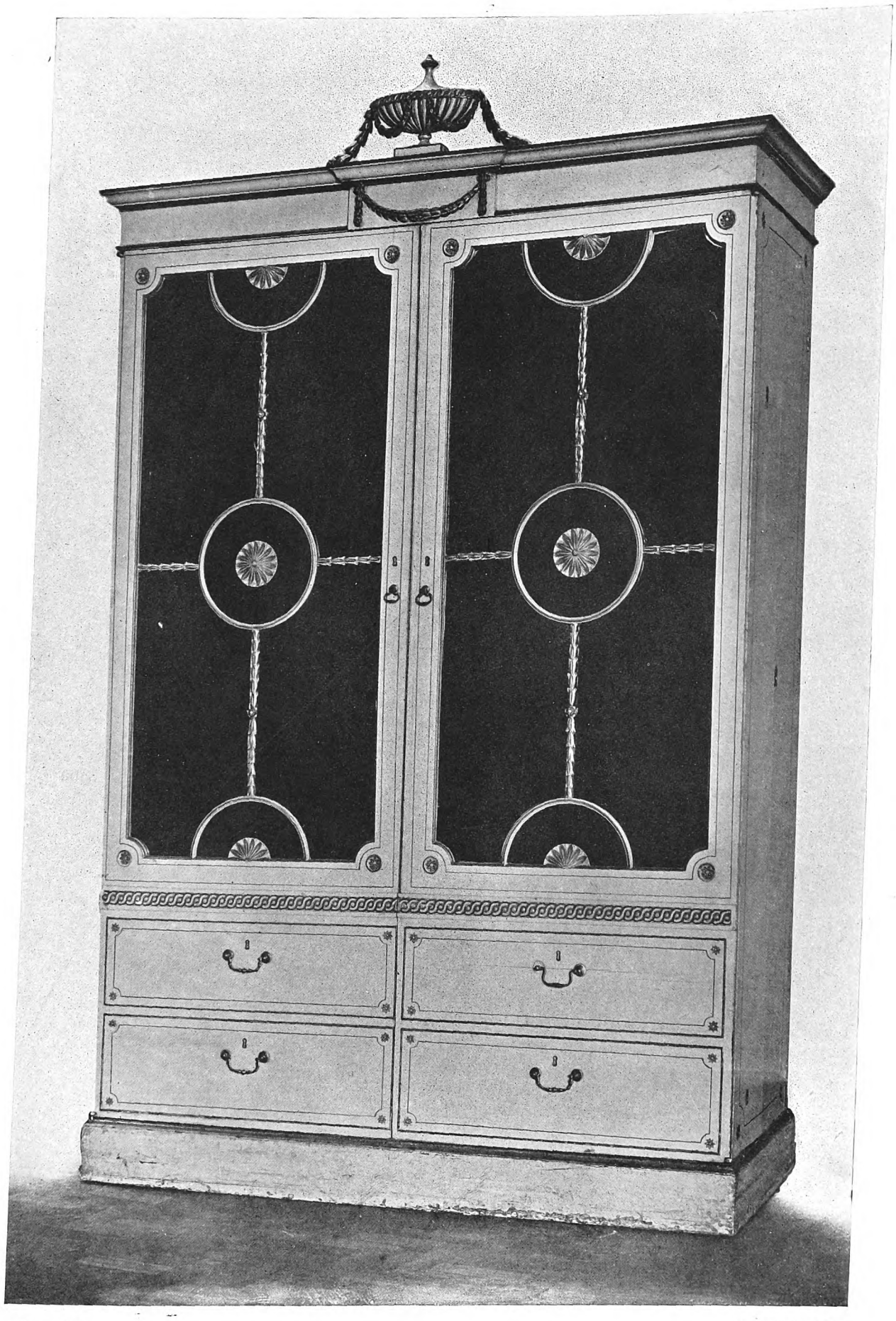


Plate III. February 1918.

WARDROBE FROM DAVID GARRICK'S BEDROOM AT HAMPTON.

Reproduced by courtesy of the Victoria and Albert Museum.

Plate IV.

GARRICK VILLA, HAMPTON-ON-THAMES, MIDDLESEX.

Robert Adam, Architect.

February 1918.

BRITISH COLUMBIA HOUSE, REGENT STREET, LONDON.

THOSE whose business may take them towards the new British Columbia House, in lower Regent Street, should not fail to approach it from the direction of St. James's Park. In these momentous days, when war-weariness is settling down like a pall, and there are some weaklings who would have an inconclusive peace with the enemy, the two or three hundred yards which separate the Park from the building under notice have a peculiar significance. Here we are vividly reminded of something of our nation's glorious past; and he would be a poor patriot indeed whose pulse did not quicken at the recollection of it. The whole place is pregnant with heroic memories. Waterloo Place is in itself a battle-cry. In it and round about are monuments to many who have helped to make their country's name famous throughout the whole world. There is Bell's fine Guards' Memorial, with its story of the Crimea—Alma, Inkermann, Sevastopol—with the figures of Florence Nightingale and Sidney Herbert; statues of the first Lord Lawrence, of the Indian Mutiny; John Fox Burgoyne, of the Peninsula and the Crimea; Colin Campbell, of the same campaigns, and a score of others; Napier of Magdala; Franklin, of the "north-west passage"; and, of more recent times, Robert Falcon Scott, of the Southern Pole—all names that stand for dauntless heroism and the greatness of Britain. Contemplating this record of the heroic past, the most pusillanimous of Britons must gather fresh resolution to suffer and endure until the Allies achieve that victory which will ensure a just and lasting peace.

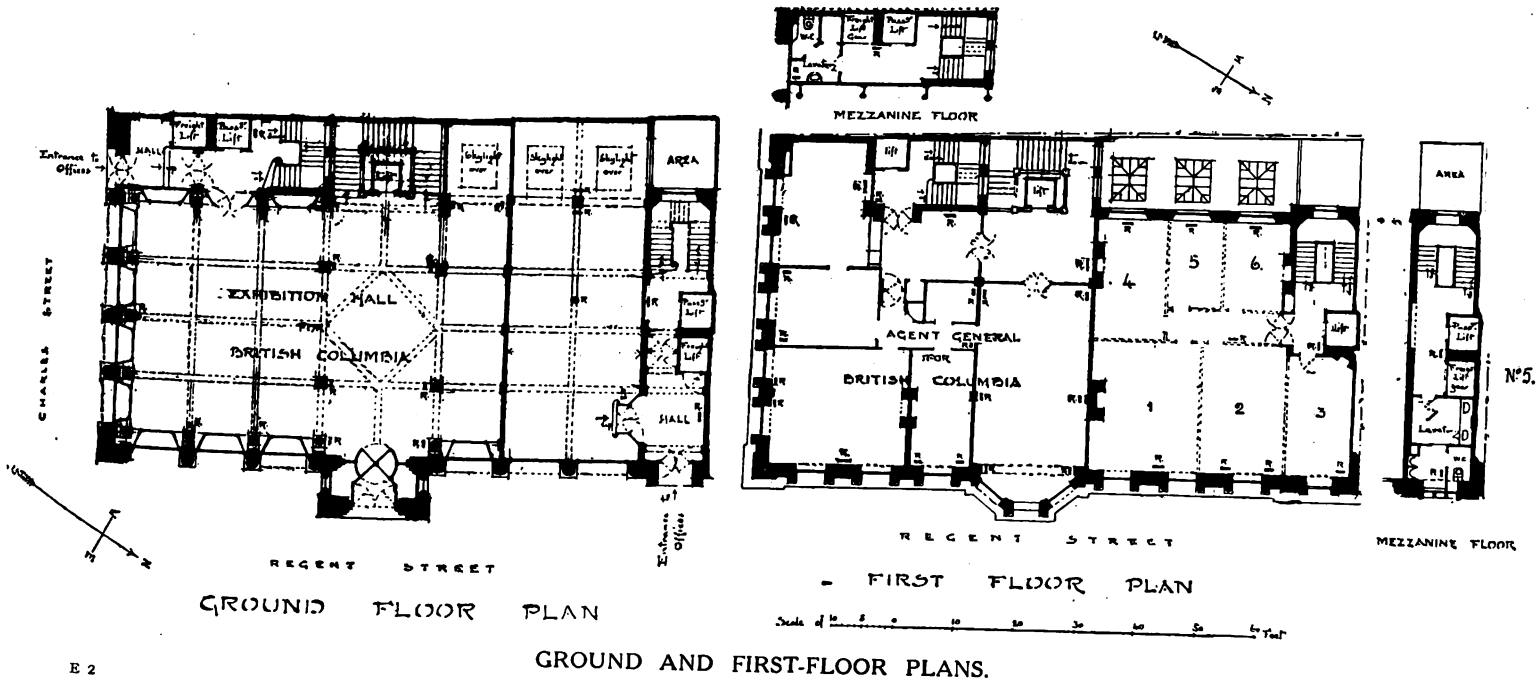
Waterloo Place has changed probably less than any other individual part of that remarkable planning and building scheme which was carried out by Nash and others during the early years of the nineteenth century, when George IV was Prince Regent. The United Service and Athenæum Clubs are still with us, and remain virtually as they were when first erected. The Duke of York still stands on his 123 ft. column at the top of the steps called after his name, flanked by the long classic façades of Carlton House Terrace. It may be recalled, incidentally, that McKim, when he came over to this country to receive the Royal Gold Medal, described this lay-out as the finest thing of its kind in London, and most architects will be disposed to agree with this appreciation.

The "Metropolitan Improvements" of the Regency period were the direct outcome of the peace interval following the overthrow of Napoleon, when the Continent became again accessible to the traveller. To the large numbers of people who had then rushed over to see the sights of Paris and other Continental cities, London in comparison seemed a deadly dull sort of place, and public opinion became unanimous in the demand for improvement.

John Nash, who was a pupil of Sir Robert Taylor and a contemporary of S. P. Cockerell, had acquired a competency and retired some time before he was called upon to carry out the Regent Street improvements. His return to practice, as Mr. A. E. Richardson relates in his "Monumental Architecture," was directly due to the influence of S. P. Cockerell, who, while on a visit to him at Carmarthen, "fired his dormant enthusiasm for architecture." He showed himself to be "a man of daring enterprise and great capacity for town-planning conceptions."

Regent Street was designed and carried out under an Act of Parliament between the years 1813 and 1816, at an approximate cost of a million and a half sterling. "In the opinion of Sir Robert Smirke," says Mr. Richardson, "nobody but the indefatigable Nash could have carried the scheme through. With the exception of two large blocks designed by Sir John Soane, Nash was responsible for the architectural design of all the buildings erected. His particular *forte* was the harmonious grouping of masses of buildings, all of which, although different in composition, produced unity of effect by being placed in juxtaposition." Regent Street, indeed, was the one show place of the Metropolis in which we could all take a legitimate pride. The spirit of progress, however, has decreed its demolition.

The northern half of Waterloo Place has been rebuilt in part, though as yet the modern work is not sufficiently obtrusive to upset the balance of the whole. The two sides of the Place still remain (except for a comparatively new building on the south-west angle formed with Pall Mall) much as they were left by Nash. His stucco colonnades have to this day an attractiveness that innumerable coats of paint cannot altogether obscure. It is a pity that Nash built in a material that lends itself so readily to demolition. One is almost



GROUND AND FIRST-FLOOR PLANS.

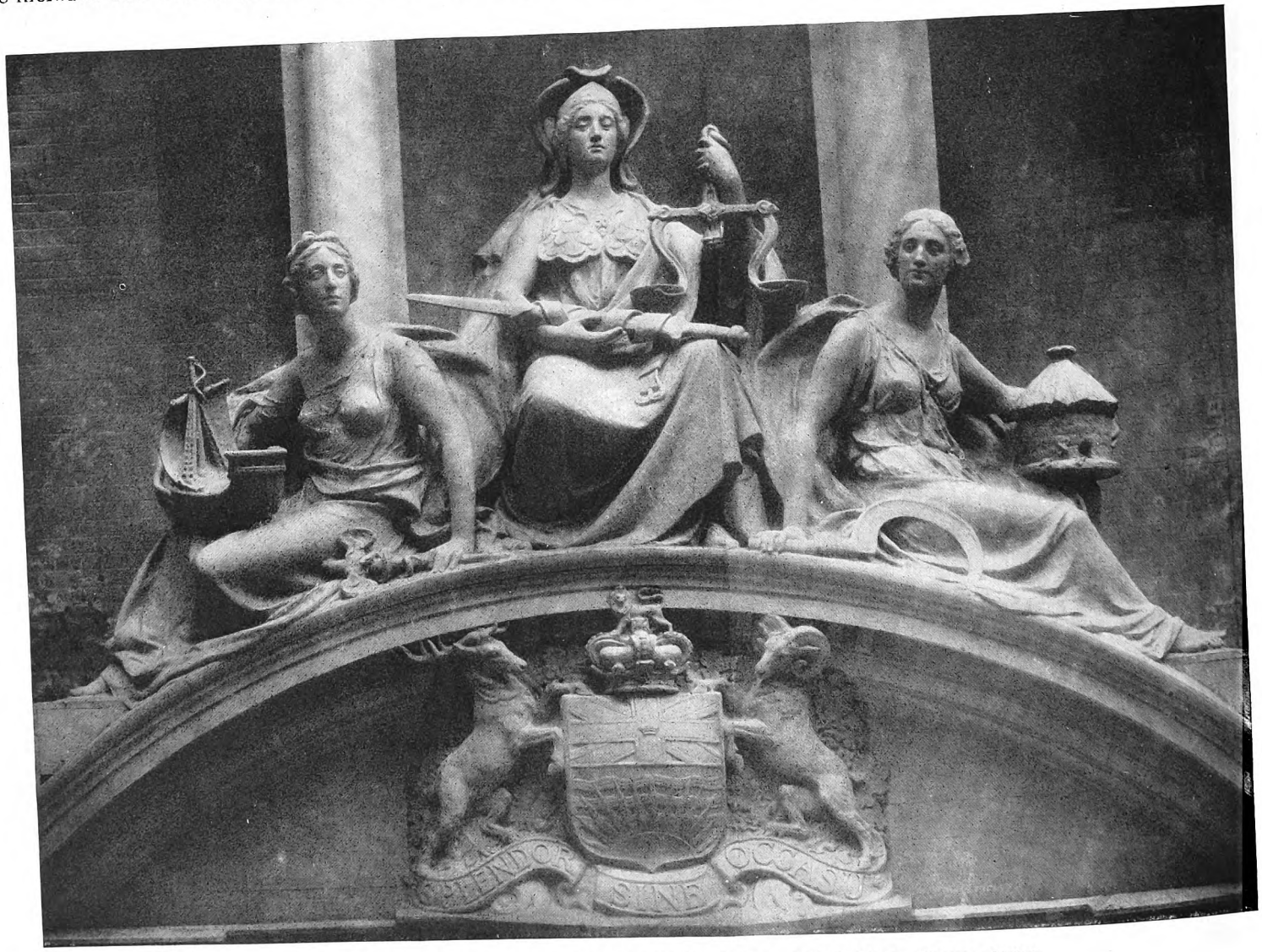
tempted to think that if he had used something more durable —Portland stone for example—there would not be so great a readiness to pull it down.

However this may be, it cannot be denied that the buildings of the Regency period are on far too modest a scale to suit modern requirements. Wherever the original work has disappeared, something at least two or three more stories in height has been erected in place. This is the case with regard to the two new colonnaded and pedimented buildings that face one another where the Place closes in to normal road width at the upper end; and the same thing is to be seen at intervals throughout the whole length of Regent Street. The effect at the present time is necessarily somewhat patchy—high and low alternating with restless sequence, except where a whole block of stucco-work has been swept away.

Such an environment as that which has been roughly sketched in preceding paragraphs lays no light responsibility upon an architect who has to set a new building in its midst. He is faced by a standard and a tradition; and to avoid doing them violence, and at the same time fulfil all modern requirements, will tax his ingenuity to the utmost. It must be admitted that much of the rebuilding already carried out falls short of the standard. This, however, is not so much the fault of the architects concerned as of those in authority, who, when the necessity for reconstruction first became apparent, failed to provide a comprehensive scheme for the guidance of those who should be entrusted with the work. Certain buildings, of course, are quite successful, and among them must be included the one at present under notice. The new building which has been erected for the Agent-General of British Columbia, from the designs of Mr. Alfred Burr, F.R.I.B.A., is first in the lower part of Regent Street. It is numbered 1 and 3, and stands on the commanding corner site formerly occupied by the old Hotel Continental. Mr. Burr's building is therefore the connecting link between the reconstructed portion of Waterloo Place and a section of Regent Street that was rebuilt some considerable time ago.

The elevations are well composed in the English Renaissance manner, additional interest being given to the Regent Street front by the introduction of bay windows to the first and second floors over the principal entrance, which projects somewhat beyond the main building line. The fine group of sculpture above, and the coat-of-arms in the pediment to this feature, are by Mr. F. W. Pomeroy, A.R.A. The illustration reproduced on this page is from the sculptor's original clay model. The figure in the centre is "Justice," flanked left and right by "Progress" and "Industry."

The elevations are built up in what may be described, in the sense of architectural treatment, as diminishing stages. The ground story, naturally the strongest of all, is occupied by a range of columns having shop-fronts in between. Above, the first-floor windows are emphasized by a small order in each case, with triangular and curved pediments alternated. The second-floor windows are simpler in treatment, and are crowned only by horizontal capping; while those to the third floor, plainer still, have merely a simple moulding at top and small cills supported on brackets. A secondary cornice then



SCULPTURE GROUP AND COAT-OF-ARMS OVER PRINCIPAL ENTRANCE.
F. W. Pomeroy, A.R.A., Sculptor.

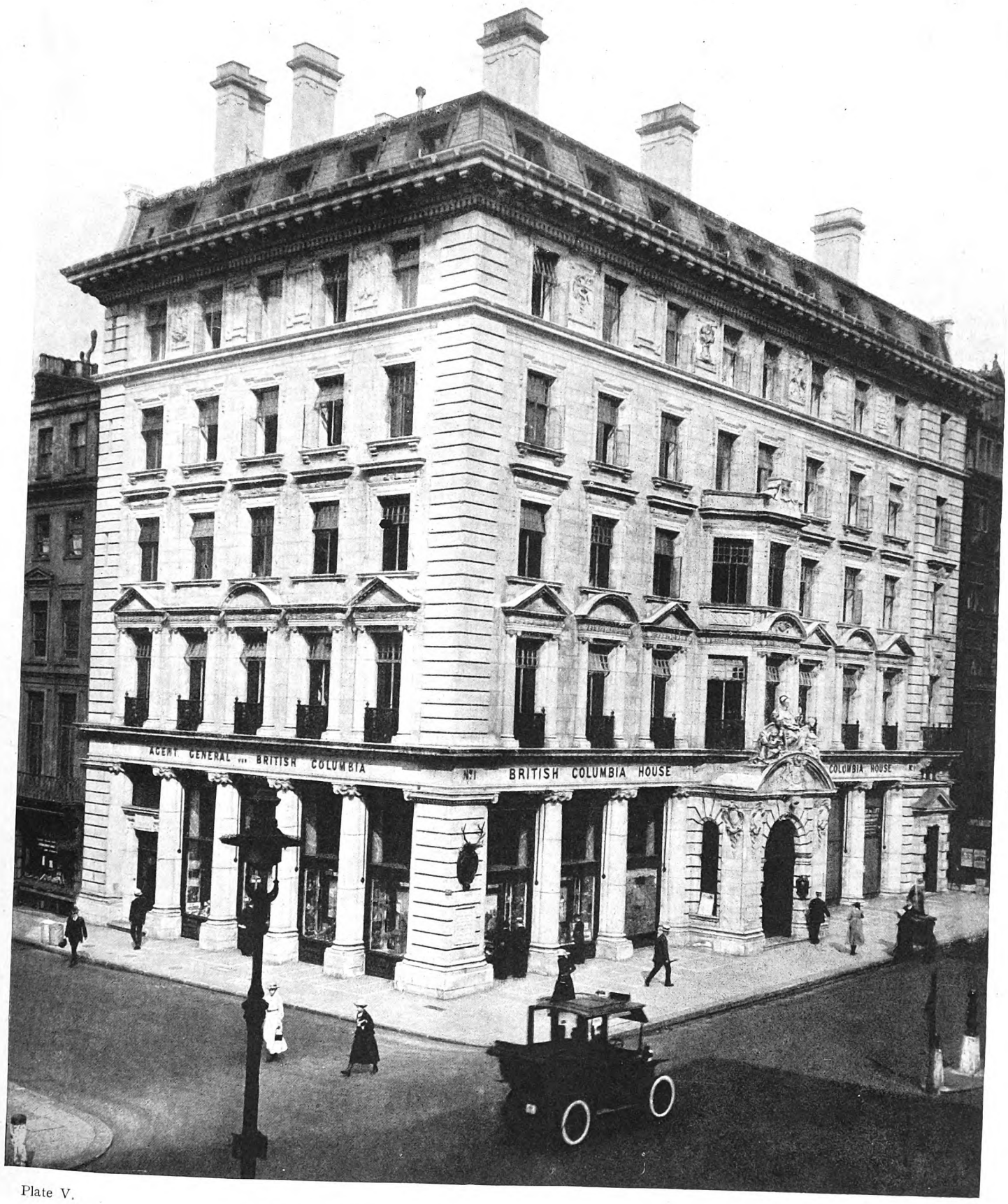


Plate V.

BRITISH COLUMBIA HOUSE, REGENT STREET, LONDON.

Alfred Burr, F.R.I.B.A., Architect.

February 1918.

Agent-General's Office.

View in Exhibition Hall.

Photos: John H. Avery & Co.

BRITISH COLUMBIA HOUSE, REGENT STREET, LONDON.

Alfred Burr, F.R.I.B.A., Architect.

intervenes, with plain moulded window openings and decorative panels above, the whole being surmounted by a strong principal cornice and finished with a Mansard roof.

The building is largely of steel construction, but the walls are of a thickness to comply with the London Building Acts. They are of brick, with Portland stone facings on the street fronts, and white-glazed brick facings on the back elevations. The floors are of hollow concrete with steel centering and Hy-Rib-reinforced intermediate beams. The roof is of concrete, with Hy-Rib reinforcement, and is covered with asphalt or green slates, with copper dressings. The flooring to the rooms above the ground-floor story is of British Columbia pine, with ventilating gratings in the skirtings. The basement floor is of asphalt. The exhibition hall (ground floor) is paved with geometrical pattern Piastraccia and green marble, with column pedestals in dark green marble. The main staircase has Piastraccia marble treads, with dark and light green marble dado and balustrading from the basement to the second floors. The secondary halls are similarly treated, with finely opened-out panelling in cerise and green, the secondary staircases having dadoes from the basement to the sixth floor. These in both cases were carried out in "Marblestuc." All the marble mentioned in the foregoing description was supplied by Messrs. J. Whitehead & Sons, of London. British Columbia cedar, spruce, and pine were used for office fittings, beam casings, pilasters, dadoes, chimneypieces, etc. Doors and screens are of mahogany.

The building contains three passenger lifts and two freight lifts, these, together with the admirable lift enclosure illustrated below, having been supplied by Messrs. Waygood-Otis, Ltd., of London. The general contractors were Messrs. Holland & Hannen and Cubitts, Ltd., of London. Hy-Rib was supplied by the Trussed Concrete Steel Co., Ltd., of Westminster.

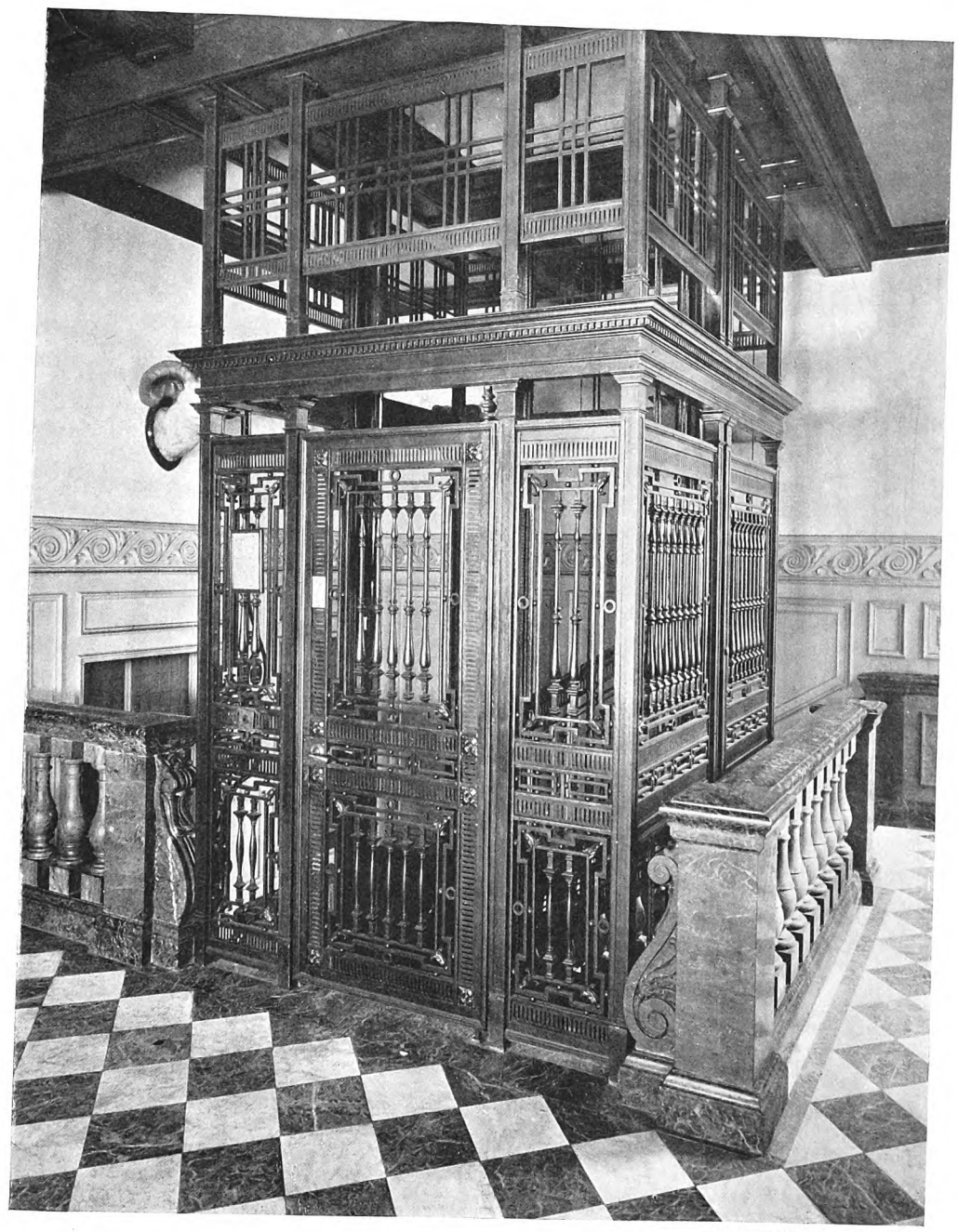


Photo: John H. Avery & Co,

LIFT ENCLOSURE, FIRST FLOOR.

The following were sub-contractors: Messrs. Thomas Faldo & Co., Ltd.; Messrs. F. J. Barnes, Ltd.; Mr. C. H. Mabey; Messrs. The Aston Construction Co., Ltd.; Messrs. J. Moffat & Son; Messrs. The British Luxfer Prism Syndicate, Ltd.; Messrs. Gripper and Beatley; Messrs. Anselm, Odling & Sons, Ltd.; Messrs. John Bolding & Sons, Ltd.; Messrs. Leo Sunderland & Co.; Messrs. H. E. Gaze, Ltd.; Mr. J. W. Sparrow; Messrs. F. & C. Osler, Ltd; Messrs. Charles Smith, Sons & Co., Ltd.; Messrs. A. Sanderson & Sons, Ltd.; Messrs. James Gray, Ltd.; Messrs. Chubb & Sons, Ltd.; Messrs. R. Anderson & Co.; Messrs. Le Grand and Sutcliffe; and Messrs. Story & Co.

THE LINCOLN STATUE CONTROVERSY.

THE proposal to send to London a statue of Abraham Lincoln for erection in Parliament Square has provoked a heated controversy on the other side of the Atlantic. As our readers are well aware, it was intended in the first instance that the statue should be a reproduction of Saint-Gaudens's fine work at Chicago. Later, however, an offer of a replica of Barnard's statue Saint-Gaudens statue is favoured by many because, while not pretending to be an exact likeness, it expresses very strikingly the popular conception of Lincoln's character. The Barnard figure, however (that which has now been accepted), is claimed by others to be a far more real and life-like portrait. The respective merits of the rival statues may be fairly judged from the accompanying illustrations, reproduced from a

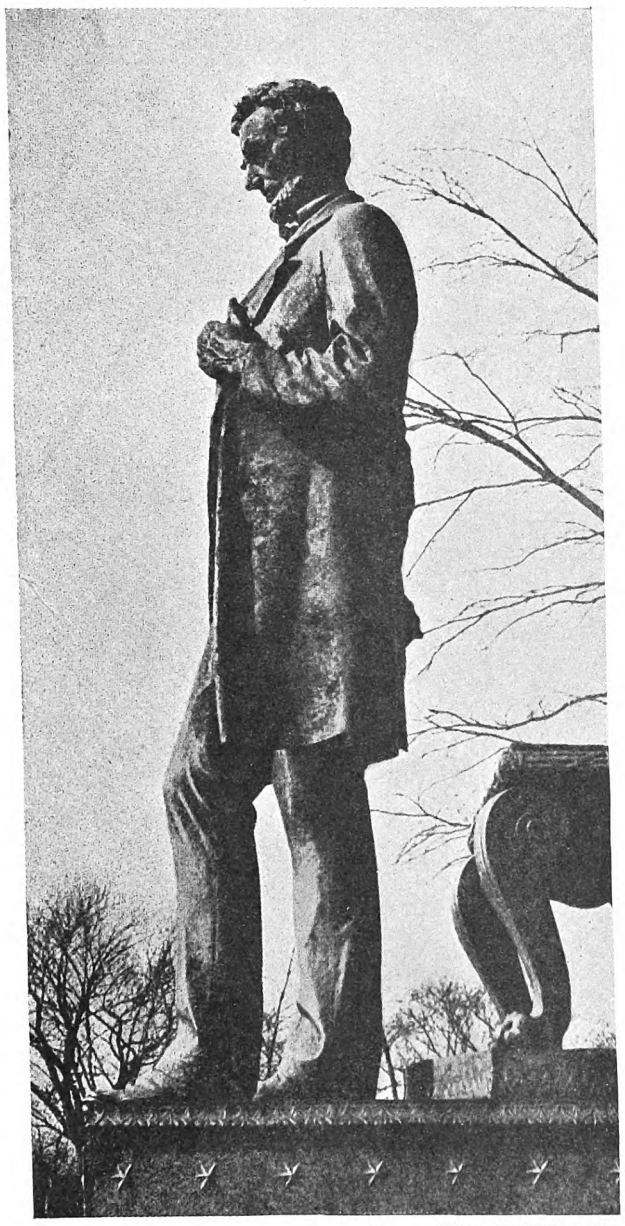


Photo: J. E. Yoreman.

By Augustus Saint-Gaudens.

Photo: Perry Studio, New York.

By George Gray Barnard.

THE RIVAL LINCOLN STATUES.

at Cincinnati was made by Mr. Charles P. Taft (brother of ex-President Taft), and this offer the American branch of the British-American Peace Centenary Committee accepted.

We in this country have rightly held aloof from the dispute which has arisen as to which of the statues is the better for the purpose in view. As the recipients of a generous gift from a great ally it would be unseemly for us to take sides or to show partisanship in such a controversy. The essence of the whole matter is as follows: The recent issue of "The Journal of the American Institute of Architects."

The claims of the opposing sides have been very ably stated in the editorial columns of the New York "Tribune" and the Philadelphia "North American." The former newspaper, advancing the claims of the Saint-Gaudens statue, says:—

"In the controversy over the statue of Lincoln which it is proposed to erect in London, much heat has been expended in denunciation of Mr. Barnard's production as a portrait.

This is natural and proper. The sculptor's uncouth conception of his subject offers a point of attack as vulnerable as it is obvious. But it is not by any means the only invitation to criticism. This episode revives in acute form the whole question of what we can only describe as artistic manners. These—if the testimony of civilized peoples in all ages is worth anything—are explicit on the dignity essential to a public monument. Consider the largeness, the grandeur, of every great statue that has really withstood the test of time. Consider the majestic, impersonal character of Greek sculpture and the severe stateliness of Roman, the nobility superadded to the realism of heroic statuary in the Italian Renaissance, and the measured, orderly style predominant in modern France. This uniform tendency through the historic schools has never been determined by any vulgar triumph of academic formulas over individual creative genius. It has expressed, simply, mankind's innate sense of things, the natural human conviction that a public monument, as distinguished from the statue in a private gallery or from the purely decorative work of art, should be, above all things, monumental.

"We are not playing with words, bringing 'monumental' forward as a sort of esoteric mumbo-jumbo, behind which we might mean anything we chose. This particular word has not only a fixed meaning, but certain inalienable associations. The same lexicographer who defines a monument as 'anything erected to perpetuate the memory of a person or an event,' is careful to indicate that what is 'monumental' is, among other things, 'impressive,' thus recognizing the eternal play of that universal instinct to which we have referred. How clearly the poets drive at this point! How consistently they portray their hero with an effort to detach him from his ordinary surroundings, to charge their every stroke with at once the truest and the loftiest meaning, to free the core of his character from petty details, to synthesize his traits and thereby to simplify them—to idealize him, in a word, and by virtue of so doing to make immediately comprehensible to the world, not alone his outward seeming, but the very soul of him.

"It is, then, not alone because Mr. Barnard's Lincoln is revolting as a portrait that . . . the donor of the bronze should . . . ponder, also, this large question of artistic manners, this principle of framing a public memorial with a decent respect for the opinions of mankind, for the unchanging traditions of a special form of art. He is known as a collector of old masters, a connoisseur of fine things. Let him, in that capacity, ask himself which statue comes the nearer to matching the Lincoln of Lowell's ode—Barnard's or the masterpiece by Saint-Gaudens in Chicago, a replica of which could surely be procured. Before which one of them will the people of Great Britain pause in recognition of the true representative of this country in the Civil War, set before them purged of all unimportant traits, made manifest in truly heroic mould—a figure not of Illinois and yesterday, but of America and all time?"

The Philadelphia "North American," upholding the claims of the Barnard statue, says:—

"If a Lincoln is to stand in the shadow of those venerable walls (Westminster Abbey), by all means let it be Barnard's Lincoln. Not because it is Barnard's—but because it probably is the nearest possible approach to that rarest of achievements in imagery—the exposition in one figure of both the physical and the spiritual stature of the subject. . . .

"If there is to be shown in the land of Magna Charta a likeness of the great apostle of freedom, let it be as nearly as possible a real one. . . .

"For if ever there lived a man who hated even the small and commonly overlooked deceptions, that man was Lincoln. It would be hard to conceive a personality more free from any desire to look or seem what it was not. Indeed, it is one of the bases of his greatness that he had no affectation of voice, glance, or manner. The very essence of his nobility is to be found in his own complacent acceptance of his gnarled physical nature. It was this as much as anything else that lent force and power to him. . . .

"Already the world is overweighted with sand-papered 'ideal' effigies of men and women whose work and worth make them worthy of such perpetuation. . . .

"Why any American should—how any American could—object to the setting up in other lands of this real likeness is not easy to understand.

"If it be that the showing of big bony hands, broadened and toughened by grasping the axe and lifting heavy burdens, should displease peers whose manual digits are soft and tapering, let it be remembered that most of the common people Lincoln loved and blessed are themselves possessed of hands akin to this kind, and that their hearts must be quickened and their souls uplifted by the sight of such in one whose name is immortal. . . .

"If the idea of these objectors is to export some fictional figure expressive of freedom, let them plead for an idealized Goddess of Liberty, which will mean just as much in front of the Houses of Parliament as it does on the quarters and halves and dollars of our national currency. But if we are going to send a Lincoln to voice silently the meaning of freedom, let us send that Lincoln who lived its meaning and through whom the God of Freedom made manifest to mankind the essentials of democratic personality.

"The very fact that Barnard's Lincoln does accentuate the homeliness and soul-kinship of the man is the best argument in behalf of its selection for this purpose. It is that which makes of this unique likeness an inspiring and enthusing influence. For a majority of those who will pause before it in London will be homely men, and made more so by years of toil and struggling. And these may be led by this Lincoln to a larger, truer estimate of their own and their children's possibilities. . . .

"On that face and in that figure, as Barnard has preserved them for all time, is written enough to tell the most ignorant peasant something worth knowing about the humanity of democracy. If this is not the purpose behind such a gift, then let the gift remain ungiven. And if there be any higher purpose, let some spokesman step forth to outline the manner in which it may be expressed."

From an impartial study of the accompanying illustrations, we think it will be admitted that both statues have peculiar merits of their own. Saint-Gaudens has given us a fine dignified Lincoln, in which all the great qualities of the man seem to be synthesized and expressed. But the physical likeness is not striking. Barnard, however, has gone to the extreme of realism (it is said that he modelled the face from a death mask), and given us a statue which is no doubt far more life-like. It is not a graceful figure; indeed, it is gaunt and ungainly to the point of caricature. The frock-coat would be better suited to a much stouter man, for it is made to hang in loose, baggy folds. Hands are unduly big and bony, and feet are unnaturally large. Barnard, it would seem, in attempting to portray Lincoln as he really was, has exaggerated his physical peculiarities. For all this, however, he has given us a vivid portrait.

HOUSING AND TOWN PLANNING AFTER THE WAR: A VALUABLE REPORT.

(*Concluded from p.* 21, *No.* 254.)

THE members of the conference desire also to urge the Government to take the earliest possible steps to secure that as and when the military occupation of the various hutments erected during the War ceases the timber shall, as far as possible, be made available for use in the construction of houses. The members of the conference realize that much of this timber is not suitable: but, in so far as they have been able to make inquiries, they have been led to realize that, given care and skill in dismantling and adaptation, the use of this timber will be of material advantage in the earlier parts of the post-war period.

Ironmongery and Light Castings.

The members of the conference will at a later date submit several detailed suggestions as to the production of the supply of well-designed standardized fittings. They take the view that, given the application of the best skill in designing, some of the trumpery fittings which have been commonly in use in the past may be replaced by fittings which will be more serviceable and more artistic.

The factories and works which were before the War engaged in the production of these requisites for cottage building are now for the greater part engaged in the production of munitions, and are controlled to a greater or lesser degree. For this reason it will be practical for the Government gradually to turn the energies of these factories and works, towards the end of the War, into a channel of producing on a large scale whatever is required, and at a price which shall not only be fair to the producers, but fair also to the taxpayers, whose money will be expended on housing schemes in the form of subsidies.

Roof Coverings.

The members of the conference are of opinion that with a view to increasing the range of materials available for roof covering, materials of the composition type may be adopted provided that they are impermeable, durable, and fire-resisting.

They recommend, therefore:

(*a*) The economical adoption and use in building construction of new materials or new forms of materials; and

(*b*) The substitution of materials in construction, e.g., the substitution of concrete for timber in floor joists, etc.

A sub-committee of the conference is now considering these points. They have already reported that concrete blocks and slabs for walls and partitions can be used to economical advantage where suitable aggregates are available in sufficient quantities. Tile blocks will also come within the scope of the same recommendation when used in combination with brick-built or concrete-built cottages, for such portions thereof as internal walls or partitions.

Under the same category will come floors and flat roofs constructed of reinforced concrete beams or joists made in slabs, or of floors cast in situ. Pitched roofs may be also constructed of similar materials if due care be exercised in securing the slates or other roof coverings to the rafters.

Labour-saving Appliances.

With regard to point 4 in the terms of reference, viz., the provision of labour-saving appliances in the equipment of houses, the members of the conference desire to point out that this is a subject which has as yet not received the attention in this country its importance demands. Much progress has been made in this respect in the United States and Canada.

The members of the conference are now inquiring into the possibilities of labour-saving appliances, such as those for the cleansing and drying of clothes, the supply of hot water for baths and other domestic purposes, etc., the heating of houses, etc.

They find that the provision of appliances to serve these ends are to be included in the projected housing schemes of the Dundee City Council, and Mr. James Thomson, the city engineer of Dundee, has undertaken to prepare a report on this subject which will be submitted in due course.

Opportunities for Experiment.

With regard to point 5, viz.: the provision of useful opportunities for experiment, the members of the conference are strongly of opinion that in view of the great increase in the cost of building, both the Government and local authorities should give all the aid in their power to useful experiments in building construction.

With the same aim, the Department of Scientific and Industrial Research should grant facilities for experimental work in such directions as will be of service to the building industry.

Possibilities of Standardization.

With regard to point 6, viz.: the scope and possibilities of useful standardization in the production of component parts, the members of the conference are unanimous in condemning the standardization of houses. They regard proposals to secure this end as likely to be productive of a tiresome monotony, only a little better than that of the industrial areas of our great cities. Up to a certain point standardization carries with it economy, but when that point has been passed the production in greater bulk does not carry with it any special economy, and there is, therefore, no reason on this ground for standardizing houses.

But whilst the members of the conference are opposed to the standardization of houses, they are fully convinced that the possibilities of the standardization of component parts are very great indeed.

To a great extent this standardization has, however, already taken place. Bricks, blocks of stone, concrete slabs, slates, tiles, and, to a small extent, doors and windows, are already standardized. But there is still a valuable field for the standardization of fittings and other building materials.

A committee of the conference is now considering this subject, and a report will be published in due course.

Amendment of By-laws.

With regard to point 7—viz.: The points on which the by-laws usually in operation in (1) urban and (2) rural areas should be amended in order to permit of the adoption of new ideas in building construction—a committee of the conference is considering in close detail the question of the amendment of by-laws. The committee has presented an interim report, and the members of the conference have approved and adopted the following recommendations contained in this report:—

1. That where areas of land are being developed for the housing of the working classes the provision of the by-laws with respect to new buildings shall

be modified so that such buildings may be erected in the manner which may be decided by the local authority, with the approval of the Local Government Board.

2. That Clause 20 of the Model By-laws should be slightly amended to provide that the slates mentioned should be a double course laid to break joint and embedded top and bottom in cement. The surface of the ground mentioned to be "finished" surface.

3. That for Clause 21 of the Model By-laws Clause 18 of the Rural Model By-laws should be substituted on the ground that this permits a much greater discretion where stability is secured.

On this point the members of the conference beg to submit the following resolution :—

That this conference is of opinion that a by-law should be drafted to allow the external walls of domestic buildings to be constructed of suitable materials other than bricks, masonry, or concrete, provided that the walls of such domestic buildings are of sufficient stability and the buildings suitable in all respects for human habitation.

4. With regard to the height of rooms, the 8 ft. limit of the model by-laws is approved both for ground and upper floors. The minimum height of windows should on the ground floors be not less than 7 ft. to the uppermost portion. On the first floor the minimum height of window should be 6 ft. from the floor level. In the case of rooms wholly or partly in the roof, the area of the room should be measured at a level of 5 ft. above the floor, and for at least two-thirds of such area the height should be 8 ft. (This will save the necessity of filling in a space below the 5 ft. mentioned above if the plate level is less than 5 ft. above the floor.)

Ventilation should be provided at the highest point of the ceiling to all rooms. It is further suggested that the rules as above with respect to rooms in the roof should apply also to mansard roofs.

An Amending Public Health Act.

The members of the conference have unanimously passed the following resolution with regard to the general question of by-laws :—

That it is desirable that the Government should expedite the passage of an amending Public Health Act dealing with the structures of all buildings and more particularly in relation to housing schemes.

The foregoing interim report has been submitted by means of a deputation to the Right Hon. W. Hayes Fisher, M.P. (President of the Local Government Board), and the Right Hon. C. Addison, M.P. (the Minister for Reconstruction).

HOUSING THE WORKING CLASSES: L.G.B. MEMORANDUM.

As we go to press the Local Government Board have just issued, for the use of local authorities in the provision and arrangement of houses for the working classes, an important memorandum on "The Housing of the Working Classes Acts, 1890 to 1909." This memorandum succeeds that which was issued by the Board on 25 March 1913, on the same subject. It summarizes the views of the Local Government Board on various points in regard to the housing problem, but its principal value subsists in the series of twelve approved plans of working-class houses that are included with it. We hope to illustrate a selection of these in our next issue. The memorandum is to be purchased, price 6d. net, through any bookseller, or directly from H.M. Stationery Office at the following addresses: Imperial House, Kingsway, London, W.C.2, and 28 Abingdon Street, London, S.W.1; 37 Peter Street, Manchester; 1 St. Andrew's Crescent, Cardiff; 23 Forth Street, Edinburgh; or from E. Ponsonby, Ltd., 116 Grafton Street, Dublin.

"THE WORKING-CLASS HOUSING PROBLEM AND ITS SOLUTION."

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,

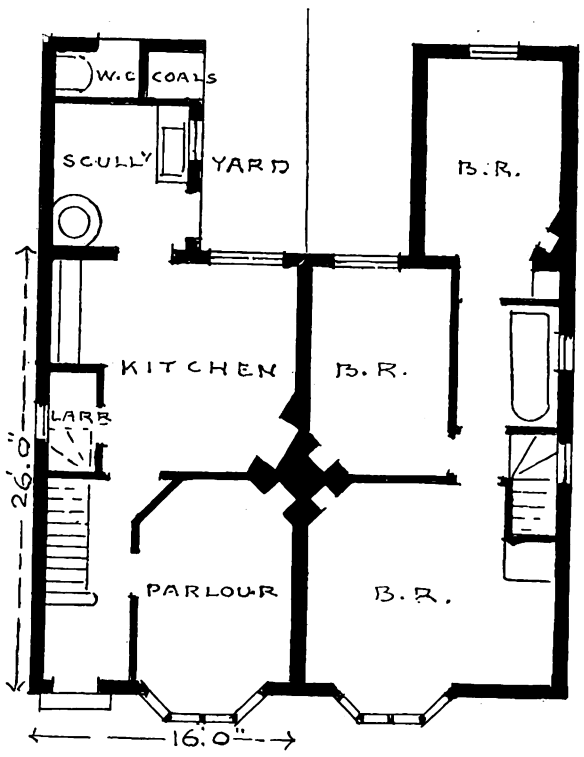
I suggest that two types of houses should be standardized :—

(A) For skilled artisans and those engaged in clerical work. Gross rents 7s. 6d. rural to 13s. urban per week.

(B) For part-skilled workmen and labourers. Rents 5s. rural to 9s. urban per week.

The A class would provide a parlour—not large, say 11 ft. by 10 ft., but preferably with a projecting window; a living room of fair size, say 13 ft. square, approached by a passage at side of stairs.

The best way of economizing space in both these rooms would be to place the fire-places on the angle (back to back) on party wall.



The scullery, some 7 ft. to 8 ft. square, would have a copper in the corner if in a rural district, but a vertical hot-water heater in urban places and where gas is laid on.

A coal place might be outside, but need not be covered.

On the first floor the usual three bedrooms—with position of beds considered—and a bathroom from 6 ft. to 7 ft. square, which might be used as an approach to the back room.

Of the B class, the standard cottage of Lieut. E. Holloway in THE ARCHITECTURAL REVIEW of October is a good example. (The cupboard for coal would almost certainly be otherwise utilized.)

To meet the urgent demand for weekly-rented houses in the next few years, it is probable that reinforced concrete floors and flat roofs will, owing to the timber shortage, be extensively used. In that case, in all inhabited rooms there should be a layer of mastic, on which a thick plain linoleum could be laid.

Yours, etc.,

M. HULBERT.

Ealing, W.

NEW BOOK.

A STUDY IN THE NEW CIVICS.

It is at all times difficult to criticize Mr. Ashbee. His geniality is infectious, and that and his naïveté disarm you. He dogmatizes without insistence, is egoistic without offence, garrulous without prolixity. He changes his subject almost as often as a dictionary. Being, like the character in Colman's verse, "three single gentlemen rolled into one" (he is described in the prospectus of his book as "architect, designer, and craftsman"), he turns, in his writings, from one subject to another with the celerity of a quick-change variety artist; but, of course, with much more grace and refinement. This capacity for entertaining makes his books acceptable where they would otherwise go unregarded, and carries his message to quarters it would never reach if it were delivered more formally or more frigidly. It is imbibed with joy where a tonic made up in accordance with common prescription would be rejected with a shudder.

In the heading to Chapter I we are told that the object of the book is "an appeal to the practical idealist." It is sufficiently wide. Every idealist thinks himself more comprehensively practical than the practical man professed; and the practical man is convinced in his secret soul that practicality is the truest form of idealism. Mr. Ashbee, in effect, flatters both assumptions, and thus wins converts in both camps, his object being to unite them in high (but not too high) endeavour for the amelioration of human interests. For him, æsthetic movements are a "great vitalizing force." He has seen, with Wordsworth, that "getting and spending we lay waste our powers," and he is confident that everywhere there is a dawning perception of this doctrine. "The same causes," he says, "that have made thoughtful people in England, America, or the British Colonies look for something in life better or more beautiful than the mere getting of money and the gathering together of material goods, have been at work in Germany, France, Belgium, indeed wherever we find Industrialism. I want to show the unity in all this striving, and to give hope through the understanding of the unity."

"Mind your own business" is excellent counsel if rightly conceived—that is, without narrowness and selfishness, without too intense a concentration on the immediate object, to the neglect of the roots and soil that feed the plant. We rather like Mr. Ashbee's conception of the functions of the architect, who in his view "is at best an interpreter. It is a part of his job to understand the life that goes on around him, to make it a little nobler here, a little less squalid there; to help people to live, while himself living and creating to the top of his bent. This practical poetry of life is what he has to aim at and realize in himself and others. The different movements—æsthetic, social, political, religious—through which we pass, then, are among the things he has to try to understand. His own work—it may not be much that he does—will be better by understanding the life that goes on around him, be a finer interpretation of that life and its needs." All this the architect already knows, although he is not always willing or able to act up to it; when both his reluctance and his enervation are, with more or less plausibility, traced to the ignorance of the public to whom Mr. Ashbee's book is primarily addressed, and who are most in need of his gospel of practical idealism.

This gospel, if we understand it aright, is that we should aim at a fuller conception of life as a joyous and a beautiful thing. Man is not to be the slave of his machinery, but its master. He is to make the best of this best of all possible worlds. A man shall profit nothing if he lose his own soul. "The difference between us and the later Victorians is that for us Necessity is not in the Mechanical power, but in the Will that is to dominate it. For us Beauty is no longer mere enjoyment. Much less is it the enjoyment of a privileged class. We do not accept the hedonistic view. For us Beauty is a spiritual force pervading all things, a heritage into which everyone is born, a state to which everyone can attain—more or less, according to his power or his sympathy. . . . We could not have been fighting in the last years as we have, had it not been in the conviction of our ascent towards Truth, Goodness, and Beauty. But this applies to our enemies just as much as to ourselves. All Art from now on can be but the mirror of this conviction."

It is, we suppose, as a practical idealist that Mr. Ashbee wishes to be regarded. He very frankly owns that he practises what he preaches. We must, he says, do more than mouth the General Thanksgiving, "We bless thee for our creation, preservation, and all the blessings of this life," and he illustrates his practice with a personal experience: "A man once offered me the commission to reconstruct the interior of a Wren church. There was much that was dowdy and needed cleaning, but nothing that justified reconstruction. We argued long on what should be done and what should be left; but my client had his money, and it was burning a hole in his pocket. I could not get him to see the beauty in what he wanted me to destroy, so at last I played my trump card. 'Then you really mean,' said he, 'that you will resign the commission rather than do this reconstruction?' 'That is what I mean.' 'Then,' said he, 'I suppose I must be wrong, and the old stuff beautiful after all.'" Obviously this is no very weighty instance of self-abnegation. An architect asked to reconstruct Wren has to take into account the probability of wrecking his own reputation. Mr. Ashbee, however, very properly deprecates veneration for what is merely old. Veneration, as he says, should stop short of idolatry.

This, as we have already hinted, is a discursive book. Successive chapters deal with the derivation of the art influences of our time, the pre-Raphaelite "inspiration," the Arts and Crafts Movement, the Impressionists, the growing regard for amenities, Neo-Georgianism, what William Morris stood for, the idea behind Post-Impressionism and Futurism, the housing and town-planning movement, the garden-city idea, Oriental influences; and it is not until the fifteenth chapter is reached that we come to close grips with the subject implied in the title, "Where the Great City Stands." It stands on an eminence, but our guide has led us up to it by no steep ascent, preferring to wind about the pleasant by-paths, and there on occasion to botanize a little, or to sit down on some way-mark and relate anecdotes or recall history. At rare intervals the talk, always racy, becomes almost epigrammatic. Is not this rather neatly expressed?—"Some rule of height for buildings is the first step in co-ordination of modern industrialism. The principle involved must then be carried further into a system of zones, or districting, by which we mean that the different functions of the city shall be so grouped as not to destroy each other, as is so often the case in English and American cities. . . Thoughtful development of the zone or 'districting' means method, cleanliness, economy of time and resources; it means that having learned the importance of these things in our own homes, we apply them also to the city in which we live."

Again, scale "connotes a human quality. Absence of scale, or being 'out of scale,' means that our building is badly designed, the detail out of relation to the whole, that one building is out of harmony with another, that in each street the general setting is marred by some impertinent or ill-mannered intrusion. Here are ethical forces at work. A community that cannot impose scale upon itself has not realized its own corporate unity. A city whose buildings are out of scale is not yet civilized; it is, as the Greeks would say, 'barbarian.' In this restraint of the individual we have a fundamental question of manners, of good breeding, of culture applied to practical civics." To an architect this may seem trite, laboured, and a little obvious; but the appeal is to Philistia, where frequently what ought to be most obvious is in most need of emphasis. Similarly, many of the illustrations—superficially a most heterogeneous collection, yet having in common the unifying virtue of enforcing some principle—though familiar enough to the art-lover, will be at least comparatively fresh to the average reader. They are at all events goodly to look upon, and miscellaneous though they are as a whole, each serves some definite purpose. Mr. Ashbee's book, conveying easily and agreeably certain vital and fundamental principles of art and ethics, has a wide field and a noble mission. It should convert the heathen in high places, and the extent to which it does that will be the measure of its success as a contribution to the literature of architecture, art, and civics.

"Where the Great City Stands: A Study in the New Civics." By C. R. Ashbee. Published by The Essex House Press, 37 Cheyne Walk, London, S.W., and B. T. Batsford, Ltd., 94, High Holborn, London, W.C. Price 21s. net.

THE EDUCATION OF THE ARCHITECT.

THE following interesting letter on the subject of architectural education appeared in a recent issue of the R.I.B.A. Journal:—

School of Architecture,
University of Liverpool,
November 7, 1917.

TO THE EDITOR, JOURNAL R.I.B.A.

Dear Sir,—In the October issue of the Journal, under the title "The Education of the Architect," you publish comments by Mr. Walter Millard on the policy of the Board of Architectural Education in regard to the Schools of Architecture. Mr. Millard's notes conclude with an invitation to those engaged in the teaching of architecture to put forward their views on the subject.

I venture therefore to draw the attention of the Board of Architectural Education to certain aspects of its constitution and of the constitution and working of its Testimonies of Study Committee. In so doing I do not intend to raise the whole question of the policy of centralization adopted by the Royal Institute, within the limits of its concern with educational matters. My immediate purpose rather is to focus attention upon defective points in that policy and to suggest remedies for the consideration of the Board.

1. The basis upon which the Board of Architectural Education is constituted is not designed to ensure under all conditions an adequate or effective representation of those whose profession is the teaching of architecture. Its composition is settled by the votes of the Council, and the Council itself is elected by professional suffrage on general and not on purely educational issues. All the members of the Board ultimately so chosen may be presumed to be interested in architectural education. But the absolute and relative number, by vocation wholly engaged therein, is determined through a system of election conceived without direct reference to actual requirements. The scholastic members of the Board, whether elected or co-opted, occupy their position in virtue of an indefinite instead of a definite principle of representation.

2. The Testimonies of Study Committee exercises powers of the first importance in the examinational administrative of the Royal Institute. By its decisions it controls the admission of candidates to the Final Examination. Yet as a sub-committee of the Board it proceeds from a body whose constitution is open to the criticism already made. This committee—I have been unable to discover a record of its personnel—is called upon to decide an expert question affecting students in all schools of architecture throughout the country. It does so unassisted by the guidance of representatives of the school staffs generally. Its conclusions are formed from external evidence, the value of which it can, in many cases, have no accurate means of knowing.

3. In whatever manner the decisions of the committee may be reached, the method by which they are announced is of no assistance to candidates or to those responsible for their instruction. No explanations are given when a design is rejected; the student is left without the help of a reasoned critique of his work; he does not know whether his design has been thrown out on the ground of some infringement of the conditions or because of defects of composition or character, detail or style, construction or technique. Nor is his instructor in any better position. In such cases both are equally ignorant of the motives and requirements of an unrepresentative authority.

(I may illustrate this latter point by reference to the experience of the Liverpool School, of which I am at present in charge. For the past three or four years, and recently to an increasing extent, designs which seemed weak, not only to the staff, but to the students themselves, have, when submitted as testimonies of study, been passed by the committee; whilst work in our opinion of higher quality—and sometimes adhering more strictly to the prescribed conditions—has been consistently rejected. These results inevitably produce a discouraging and cynical effect upon the students and are inexplicable to the staff.)

4. The conditions published for the testimonies of study frequently suffer from imperfect definition. When it is desired to delimit a problem in specific terms, the clear statement of the terms should, I take it, be achieved. The second alternative in Subject XXXIV provides an example of what too often obtains: "A Linendraper's Shop and Showrooms over four Stories above pavement . . . ." It will be observed that the phrase "over four stories" can be read in several senses. It may mean that the accommodation is to exceed four stories in height, or that it is to extend throughout four stories, or that it is to be distributed on the fourth story level. A survey of previous examples will show that this instance is not unique.

I would suggest that the above defects may be remedied by the adoption of the following proposals:—

(*a*) The Board of Architectural Education to include a representative of the staff of every University and other recognized school of Architecture.

(*b*) These representatives (i) to constitute at least half

the Board; (ii) to have full voting powers and not simply be attached in an impotent, advisory capacity.

(*c*) The school representatives on the Board, in view of their qualifications:—

(i) To be ex-officio members of the Testimonies of Study Committee;

(ii) to form three-quarters of the total membership of the committee—in conformity with the tendency obtaining in all Universities to establish a ratio of three to one in proportion of internal to external examiners;

(iii) to have full voting powers;

(iv) to be responsible, with the non-scholastic members, for the selection of subjects and for their statement in terms;

(v) to be permitted to report to their respective schools the reasons for the decisions of the committee in regard to the designs submitted.

(*d*) The personnel of the Testimonies of Study Committee to be published in the same manner as that of the Board of Architectural Education.

(*e*) A reasoned critique to be furnished to the author of every rejected design who is not working at a school.

In putting forward the above suggestions I would plead that they are neither impracticable nor extravagant. The principles underlying them are accepted as axiomatic by educationists and are given full effect in the modern Universities. Without the proper representation of instructors having a direct knowledge of the candidates' work and abilities, an informed examination is impossible. By granting to the teaching profession a legitimate share of control in its own sphere, this defect is remedied. Educational efficiency is increased, whilst under the conditions proposed there are safeguards against the establishment of a purely theoretic or doctrinaire régime.

Should it be objected that the suggested reforms would place at a disadvantage candidates unable to attend a school of architecture, it may be answered that the provision of scholarships and grants affords the right method of meeting such cases. To perpetuate an obsolete system in the interests of a type of student that should be directed to the schools is illogical. Moreover, the proposal to furnish self-educated candidates with a criticism of their unsuccessful work would at least be some mitigation of their present position. As things are, in the event of failure, they remain entirely without guidance.

I trust that it is not necessary for me to state that these remarks have not been inspired by any personal motive. They have been prompted solely by the conviction that the cause of architectural education will be effectively advanced only when its representatives receive consistent recognition, when settled and equitable conditions of collaboration are assured to them, and when they are granted powers commensurate with their functions and with their responsibilities.—Yours, etc.,

LIONEL B. BUDDEN [A.].

P.S.—It is perhaps advisable to add that my constructive proposals are not intended to secure the permanence of the present system, and that the form of certain of them has been influenced by motives of temporary expediency.

The criticisms directed against the practice of centralized external examination, in the case of testimonies of study, can, of course, be applied to the practice of the Institute in regard to every other subject in which it assumes the onus of conducting tests and granting qualifications.

SIR EDWIN L. LUTYENS, A.R.A.

IT seemed to be a foregone conclusion that, sooner or later, Mr. Edwin Landseer Lutyens, A.R.A, F.R.I.B.A., F.S.A., would receive the honour of knighthood. By his works he is one of the most impressive and pervasive of English contemporary architects; and he is rendering important professional services to the State in the planning and construction of the new Delhi. That he is an artist is no less manifest in the strongly individual character of his buildings, which are invariably stamped with beauty and distinction, than in his Associateship of the Royal Academy; and that he was at one time in pupilage to Sir Ernest George, R.A., is not without significance. Also, he was awarded a gold medal at the Paris Exhibition of 1900, and a medal at the Fine Arts Exhibition at Rome in 1911. Born on 29 March 1869, he began practice in 1888, and soon became one of the busiest architects in London. Among his outstanding works are the British School

SIR EDWIN L. LUTYENS, A.R.A., F.S.A., F.R.I.B.A.

at Rome; the Art Gallery and Rand Regiments Memorial at Johannesburg; houses and churches in the Hampstead Garden Suburb; Marsh Court, Stockbridge; Heathcote, Ilkley; New Place, Shedfield; and many other country and town houses, each and all bearing the unmistakable Lutyens seal, and yet each possessing its own distinctive character. His London houses include several in the neighbourhood of Smith Square, Westminster—in particular one for Mr. Reginald McKenna, ex-Chancellor of the Exchequer. A good example of his town house style is to be seen on the north side of St. James's Square, Pall Mall. He has also effected many important restorations, as at Lindisfarne, Howth, and Lambay; and he has planned many beautiful gardens, including those with an orangery at Hestercombe, Somersetshire. He married, in 1897, Lady Emily Lytton, daughter of the first Earl of Lytton.

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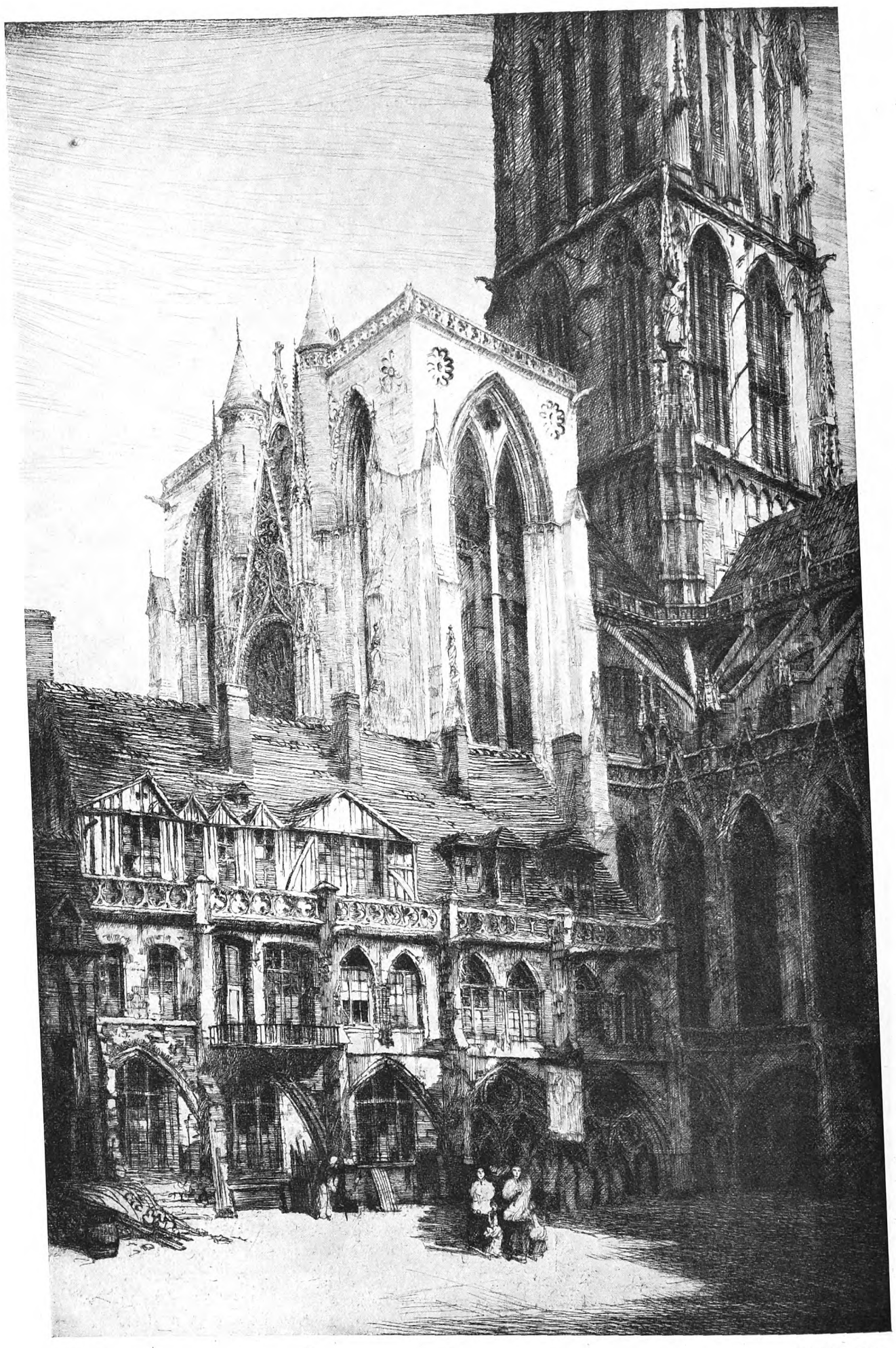


Plate I

March 1918.

A VIEW OF ROUEN CATHEDRAL.

From an Etching by Percy J. Westwood, A.R.I.B.A

(*See page* 51.)

FLEMISH INFLUENCE IN KENTISH BRICKWORK.

By NATHANIEL LLOYD.

Illustrated with Photographs specially taken by the Author.

LATE one afternoon in the autumn of 1914, "B" company of a certain British regiment in Flanders received orders to dig a deep and extensive trench. As the weary men set to work upon the stiff clay soil, their captain had an inspiration, and, calling his sergeant-major, told him he would give a sovereign to the first man who dug up a stone the size of his fist. This gave the tired men's task a special and personal interest, and, setting to work with a will, they presently completed the trench; but, alas! no sovereign changed hands, for not even the smallest piece of stone was found.

This little incident explains why the Low Countries are the home of modern brickwork. The convenient and local building material was clay, and the inhabitants developed the use of brick as a building material as thoroughly and efficiently as the French did stone and the Italians marble. Good stone was plentiful in France, and Italy had its marble quarries; and just as they used and became expert in developing the potentialities of these materials, so the Fleming formed his clay into bricks and learned their possibilities and limitations for building purposes. Convenience and suitability, which caused bricks to be so generally made and used in the Low Countries, have brought about the same result in those districts in England where the soil was of a clayey nature, as in East Anglia, the Weald of Kent, and elsewhere. Its adoption in these two areas was hastened by the settlement of considerable numbers of political and religious refugees from the Netherlands during the latter period of the fifteenth century.

Their influence is strongly marked on brick buildings; but what is even more remarkable is the way the local builder has absorbed imported characteristics, altered and often improved them, and incorporated them with his own traditional methods. It is stated that the earliest bricks of Flemish character in this country are those at Little Wenham Hall, Suffolk, which was built about 1260. The bricks used here are $9\frac{3}{4}$ by $4\frac{3}{4}$ by $2\frac{1}{4}$ in., and are of a pale red colour.* This is an exceptionally early example; but instances increase during the next two centuries—at first confined to important buildings, but gradually coming into more varied use until generally employed even for the smaller domestic structures—so that we now have numerous and exceedingly interesting examples of English brickwork showing Flemish characteristics, and dating from the early part of the sixteenth century. Speaking generally, the bricks used were red, a colour which varied in hue with the nature of the constituents of the local clays.

Cream-coloured moulded bricks of considerable size were sometimes used to represent stone dressings, as at Sutton Place, Guildford, where the walls themselves are of red brick.

* Parker's "Glossary of Arch." Vol. I, p. 94.

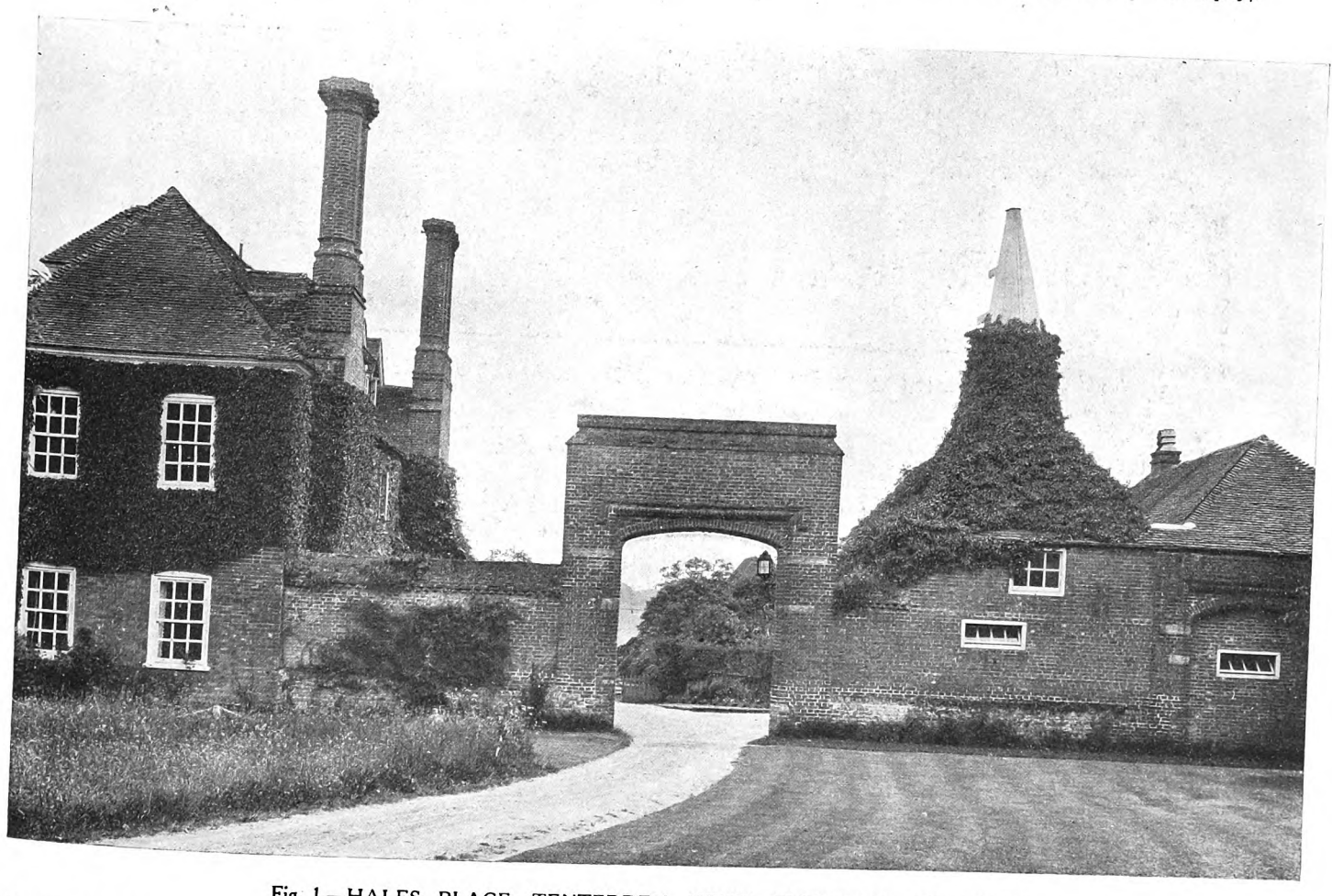


Fig. 1.—HALES PLACE, TENTERDEN, KENT: ENTRANCE ARCHWAY.

Another treatment was to mould or cut mouldings on ordinary red bricks, and, after building, coat those portions (mouldings included) which it was desired should represent stone with a thin coating of mortar, which varied in thickness from $\frac{1}{8}$ to $\frac{3}{8}$ of an inch. More frequently, however, the mouldings to architraves, pilasters, columns, strings, etc., were executed in the same red bricks as the walls. Occasionally these were specially moulded for the purpose in convenient sizes; but often the same bricks as used for walling were cut on the spot, and there is no doubt this method has advantages over the purpose-moulded brick, inasmuch as the slight inequalities produced by the tool give a pleasing texture to the surface; moreover, the axed moulding is not so painfully precise and regular as that of bricks produced in a mould. Modern moulded brickwork, for this reason, is seldom satisfactory. The superiority of the old arises chiefly from the causes stated, and not so much from the action of weather, as is generally supposed. Examination of old bricks which have not been exposed to weather shows that they had character and variety of shape and texture, which few modern bricks possess. Prior to the nineteenth century the English bricklayer seems to have been endowed with knowledge, skill, taste, and resourcefulness. With a couple of roofing tiles, a thin brick, and his axe, he could produce an excellent moulding of three members. With these, and a few courses of thin bricks laid with exactly the right amount of oversailing, he formed a perfect chimney cap. Perhaps the chief secret of his success was that he realized that half or even quarter of an inch more or less projection would make or mar his work. Another feature of this brickwork was its texture.

Nowadays the brickmaker's ideal is a perfectly smooth brick with sharp arrises, and he has infected the bricklayer with his taste, so that, if a brick happens to have one edge with more variety of surface than the other, the bricklayer carefully turns the brick to lay that edge inwards and expose the one which is smooth and regular. As, also, he generally lays the bricks in Flemish bond—the most mechanical-looking of all bonds—with a thin joint, it is not surprising that modern brickwork is stiff, dull, uninteresting, and almost devoid of texture. The old bricks were hard and heavy, and had plenty of that variety of surface which makes texture. They have resisted the action of the weather for several hundred years, so it is certain that a smooth surface is not essential to permanency; while the most box-like brick, if of the wrong quality, will flake off freely when exposed to frost after wetting.

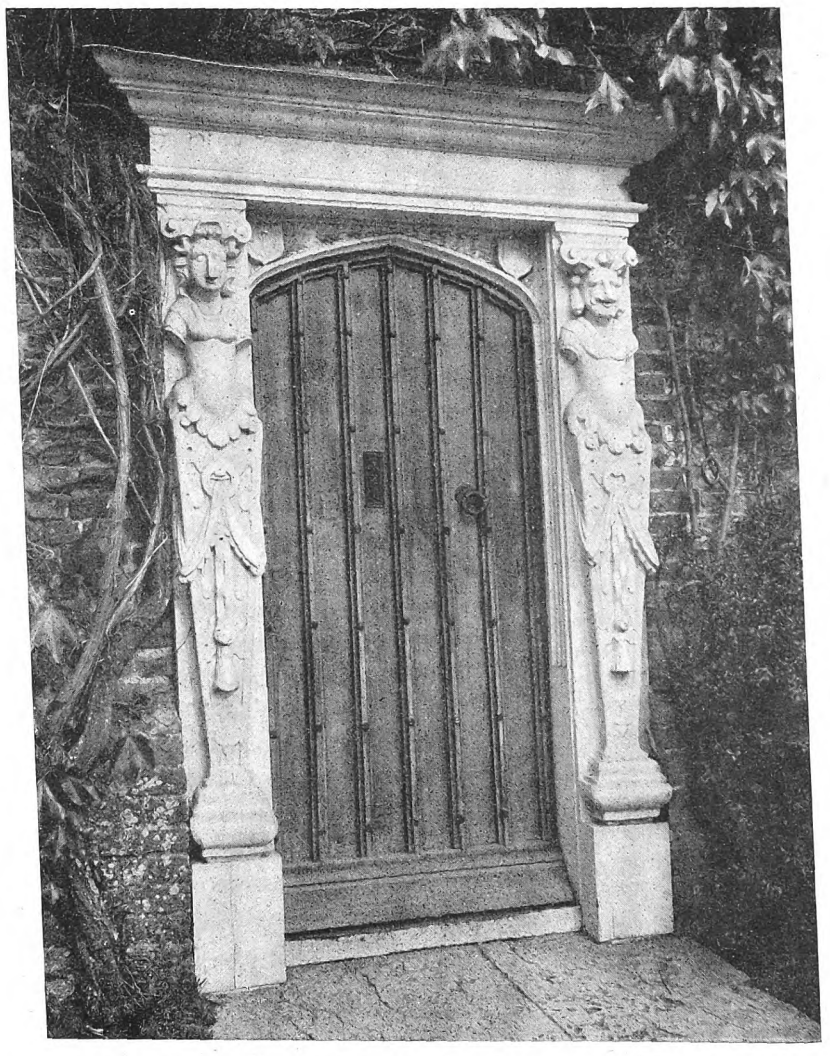


Fig. 2.—HALES PLACE: ENTRANCE DOORWAY TO WELL-HOUSE.

The two bonds in general use for walling purposes are the English (which consists, as every one concerned is aware, of alternate courses of headers and stretchers), and the Flemish (in which headers and stretchers are laid alternately in the same course). Another bond, less well known, is Dutch bond. In this the first course is all headers. The second course begins with a three-quarter brick at the quoin, then a header, and the remainder of the course all stretchers. The third course is all headers. The fourth course has a three-quarter brick at the quoin and the rest stretchers. The fifth course is the same as the first, and so on. Dutch bond is, in fact, a variation of English bond, or perhaps it would be more correct to say that English bond is a variation of Dutch bond. This bond is, if possible, stronger than English. It presents a better

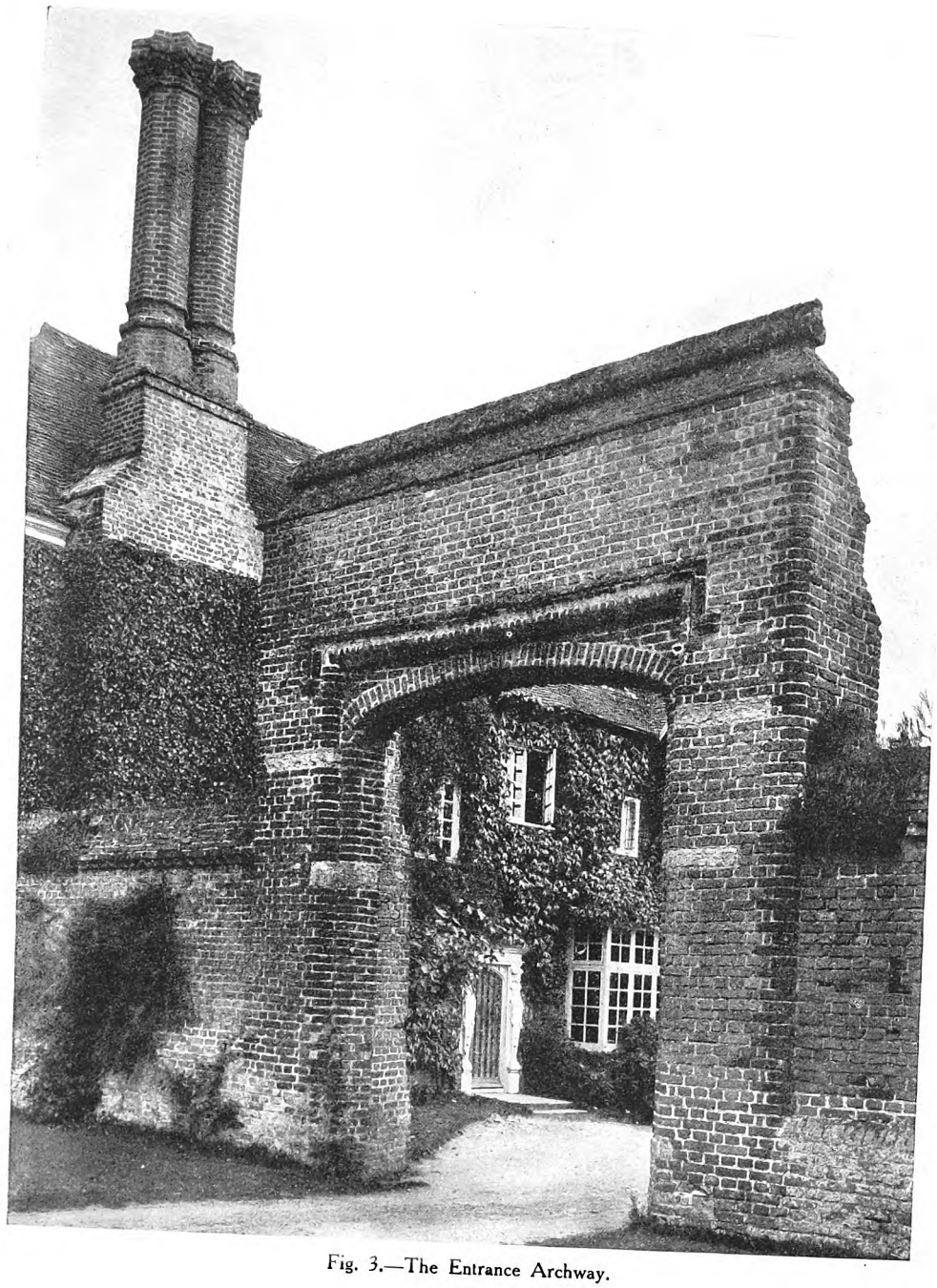


Fig. 3.—The Entrance Archway.

Fig. 4.—The Well-house.

HALES PLACE, TENTERDEN, KENT.

appearance, and the faint but charming effect of diaper produced over the whole wall surface by it is so satisfactory that it is a pity it is not better known in this country. While upon the subject of diapers, it may be mentioned that diaper work does not appear to have been used in Flanders to anything like the extent to which it was employed in this country.

Numbers of refugees from the Low Countries settled on the borders of South-west Kent and East Sussex. They have left their mark on the native of Kent and Sussex, and they have also left evidence of their influence upon the local architecture. This is apparent in many features and in the thickness of the bricks, which is greater than that of the thin Tudor brick. Every building illustrated is built in English bond. A portion of the house at Hales Place, Tenterden, appears to be brick laid in Flemish bond, but is actually eighteenth-century weather-tiling in imitation of brickwork. Probably the most interesting of these brick buildings is Hales Place. The original house appears to have been built by Sir Christopher Hales, who was Attorney-General in the twenty-first year of Henry VIII, and Master of the Rolls in the twenty-eighth year of the same reign. He died five years later in 1542. The house itself seems to have undergone drastic and destructive alteration at the hands of Edward Hale about the middle of the eighteenth century; but Sir Christopher's archways, chimneys, well-house, and the rare Tudor garden, with its charming garden pavilions, remain. The entrance archway (Fig. 1), with the arch itself (Fig. 3) recessed from the plane of the main structure,

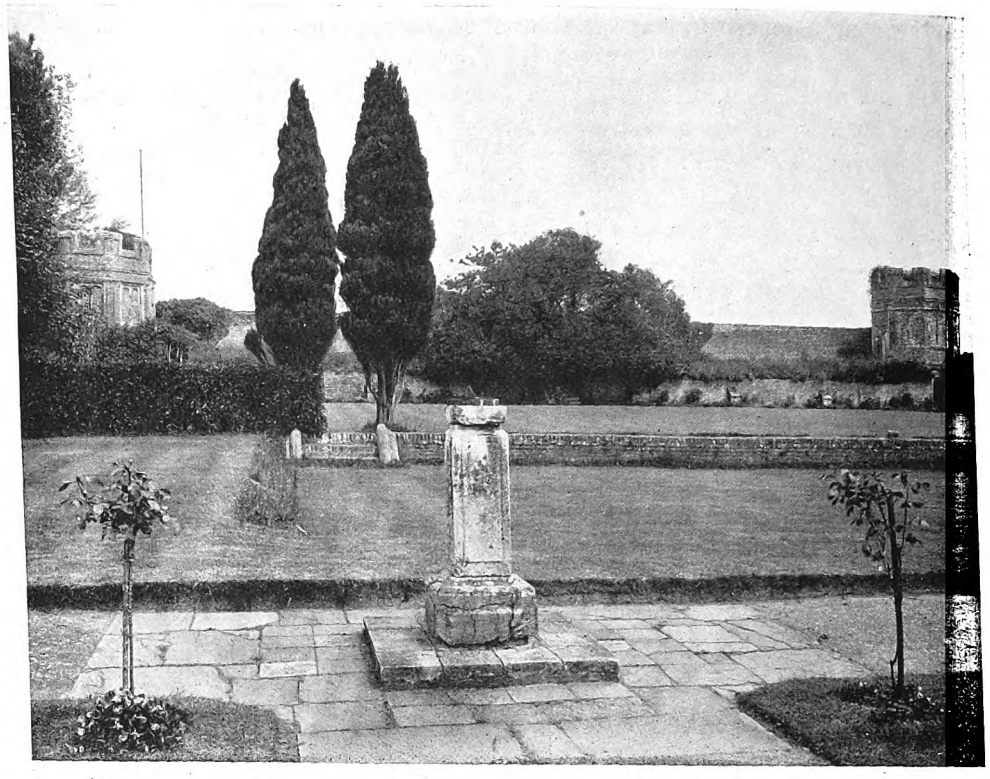


Fig. 5.—HALES PLACE: THE TUDOR GARDEN.

Fig. 6.—HALES PLACE, TENTERDEN, KENT.

is distinctly indebted to foreign influence. The bricks are $9\frac{3}{8}$ by $4\frac{5}{16}$ by $2\frac{1}{4}$ in., joints $\frac{9}{16}$ in. thick, and five courses go to $14\frac{1}{8}$ in. From the archway approach the well-house (Fig. 4), with its crow-stepped gables, is seen on the left. The crow-steps are of the usual English description with steep-pitched slopes, crowned by one or, as in this instance, two coping bricks. The bricks measure 9 by $4\frac{1}{4}$ by $2\frac{1}{4}$ in., and five courses rise $13\frac{3}{4}$ in. Attention may be drawn to the corbelling out of the gables at the level of the eaves, not because this is an original or unusual feature, but on account of the importance of it to the whole composition.

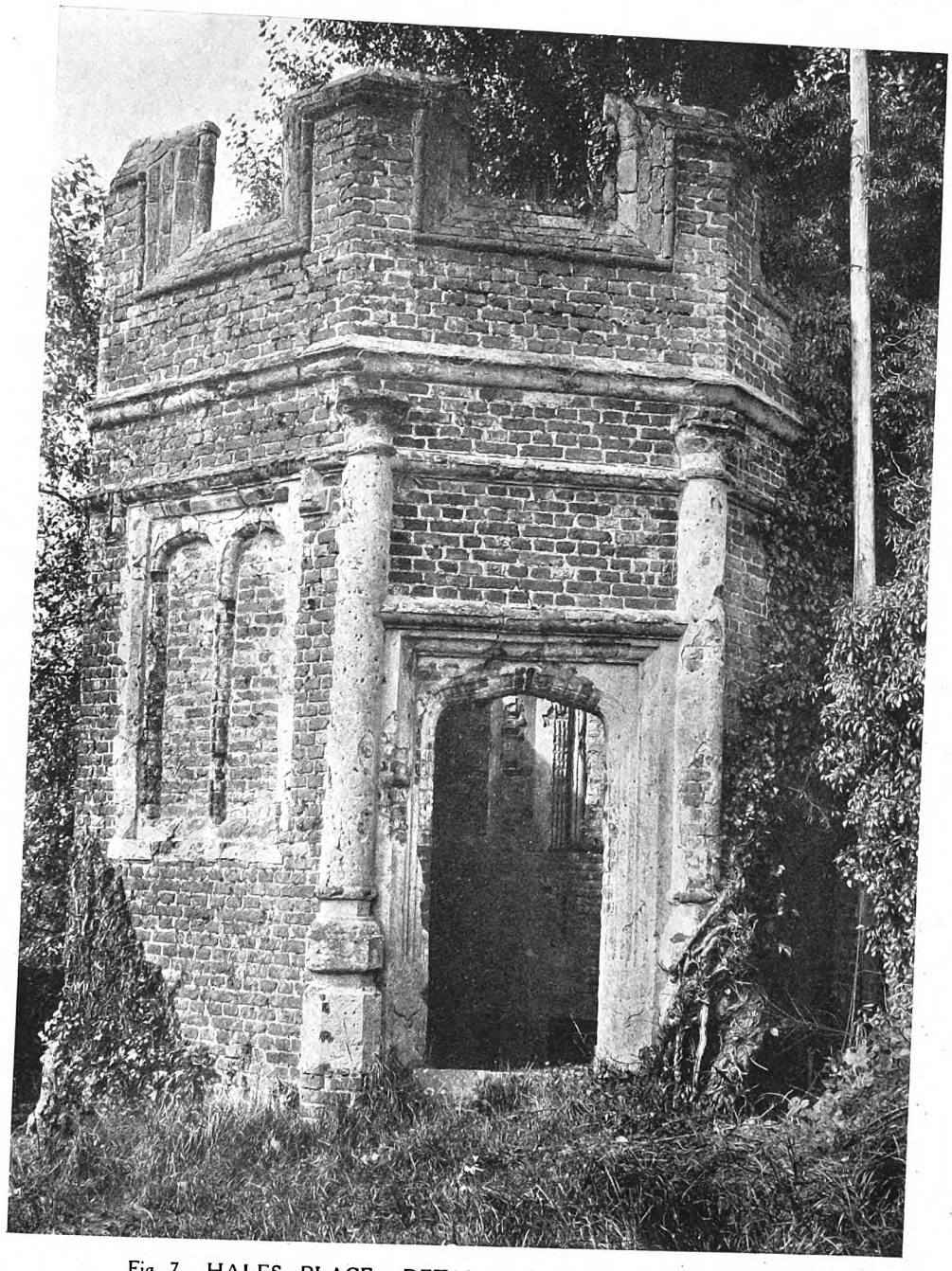


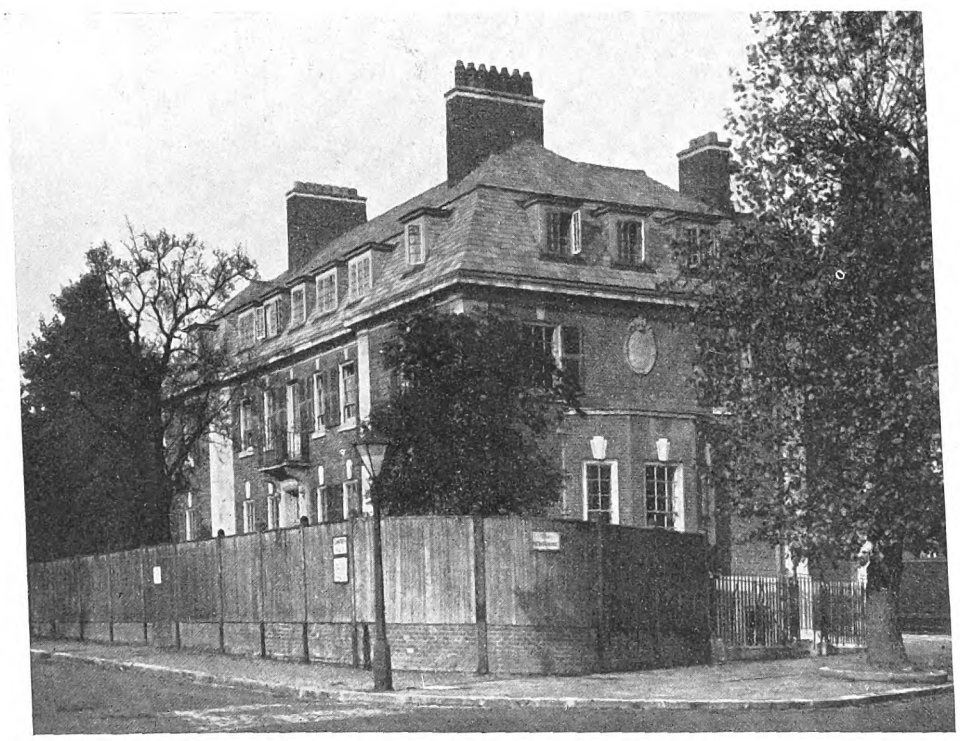
Fig. 7.—HALES PLACE: DETAIL OF GARDEN PAVILION.

This well-house is a gem of proportion and simplicity. The entrance doorway to the house (Fig. 2), with its carved figures, is redolent of the Low Countries. Entering this door and passing through the house we come into the garden through a doorway having marked eighteenth-century character (Fig. 6), with a head supported by grotesque brackets of such a very different type that one can only marvel to find them in their present environment. From this we see the Tudor garden (Fig. 5), rising first some two feet above the house level, and with a further raised terrace of some five feet between the two octagonal garden pavilions. The curtain wall between these appears to have lost its original coping, although an early coping remains to crown the main entrance archway and another to the wall on either side of it. The pavilions or garden houses (Fig. 7) are each of two stories, the upper being reached from the high terrace. The bricks measure 9 to $9\frac{3}{8}$ in. by $4\frac{1}{4}$ by 2 to $2\frac{1}{4}$ in., and five courses measure $13\frac{1}{4}$ in. The roofs (long ago removed), flat and covered with lead, were contained within the crenellated parapets. The windows have been bricked up with contemporary bricks. The ovolo moulding used for window mullions, jambs, etc., may have been moulded, but most of the other mouldings have been axed by the bricklayer. They have been coated with mortar, as already described, to represent stone dressings. Where this mortar remains, one can see that it must have spoiled the bricklayer's work. Where it has come away from the brickwork the mouldings are seen to be fine, well-proportioned, and sharp, while where it remains the shapes of the mouldings are obscured. Attention may be drawn to the admirable proportions of the crenellated parapet, to the mouldings of the doorways, and to the strings. The proportions of the columns are by no means so satisfactory, and one feels that here the constructor attempted more than he had skill to carry out.

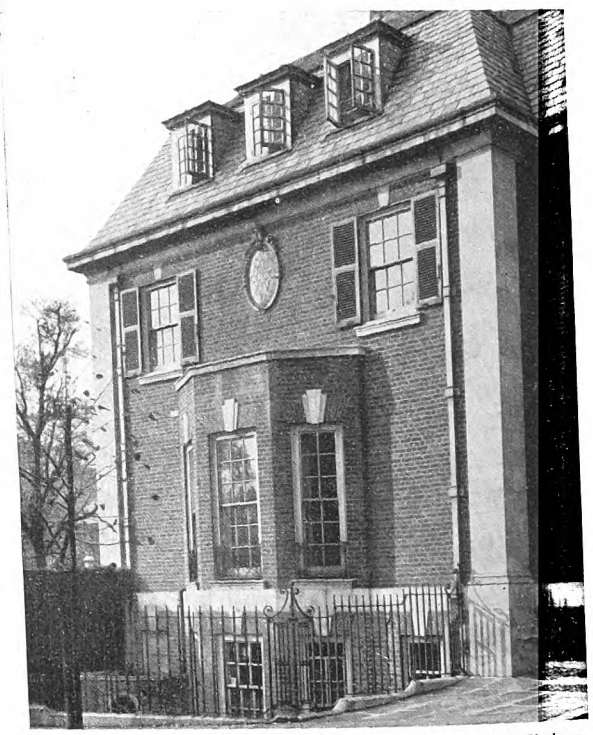
(To be concluded.)

A MODERN TOWN HOUSE.

THAT the Georgian mode persists is not merely because it embodies so many vital elements, but also because the composition of those elements gives an ensemble that is peculiarly homelike, and therefore distinctively English, native, indigenous. It is a mode, moreover, that, admitting of many variations in detail, need never grow wearisome by repetition. A capable architect can always invest it with individual character without straining after novelty or departing from tradition. Such a house is a true reflection of the character of its occupants—formal without stiffness or affectation, even revealing, as it were unconsciously and unobtrusively, some slight tinge of an acquaintance with the Classics through media of the Renaissance, with an indefinable suggestion of high breeding and ancient lineage. If in a town house there is naturally less scope for the manifestation of these qualities than there is in the country house, yet, in deft hands, the limitation can be converted to an advantage. Where there is the less space there can be the more elegance, with less danger of violating simplicity and dignity of character; for in a town house the interest is necessarily concentrated, with the more appropriateness since the *coup d'œil* must be taken at short range, and the composition be apprehended at a single glance. And between the expressions "town house" and "country house" there should be surely some middle term denoting a type of building that is neither so strictly confined as the one nor has the amplitude of the other—is

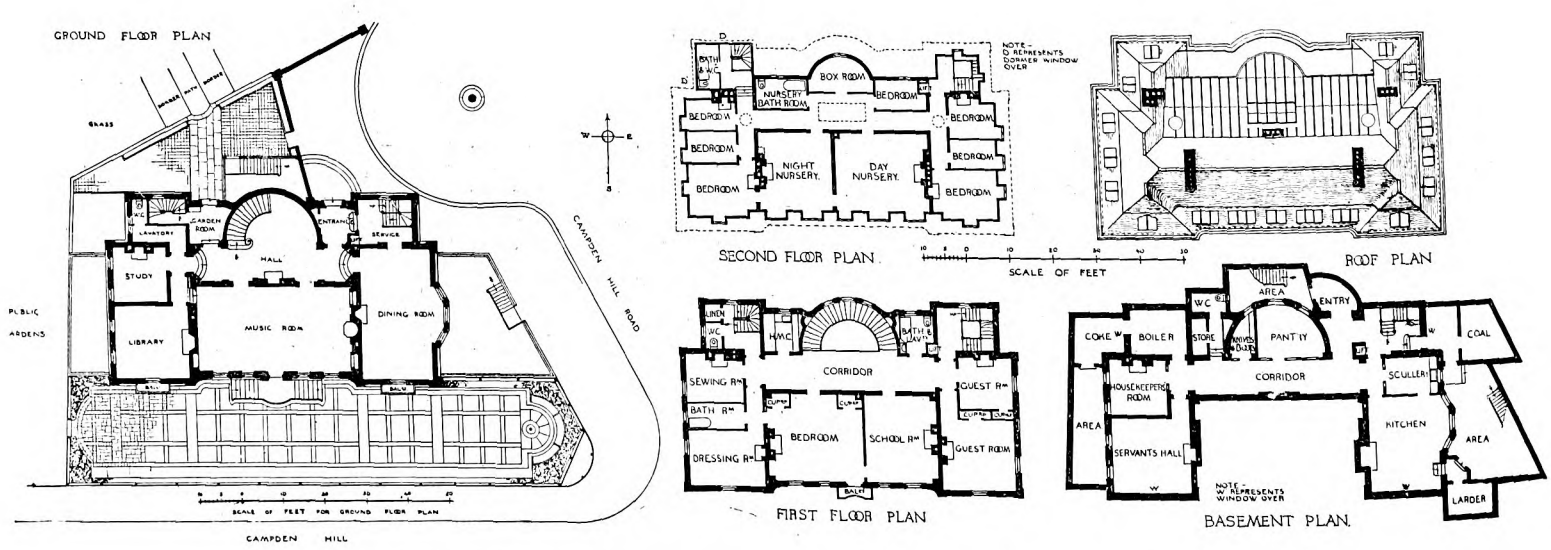


South-east View.



Photos · F. R. Yerbury.

East Front.



"THE NEW HOUSE," AIRLIE GARDENS, KENSINGTON, LONDON.

H. M. Fletcher, M.A., F.R.I.B.A., Architect.

South Front.

North Front.

Plate II March 1918.

Photos: F. R. Yerbury.

"THE NEW HOUSE," AIRLIE GARDENS, KENSINGTON, LONDON.

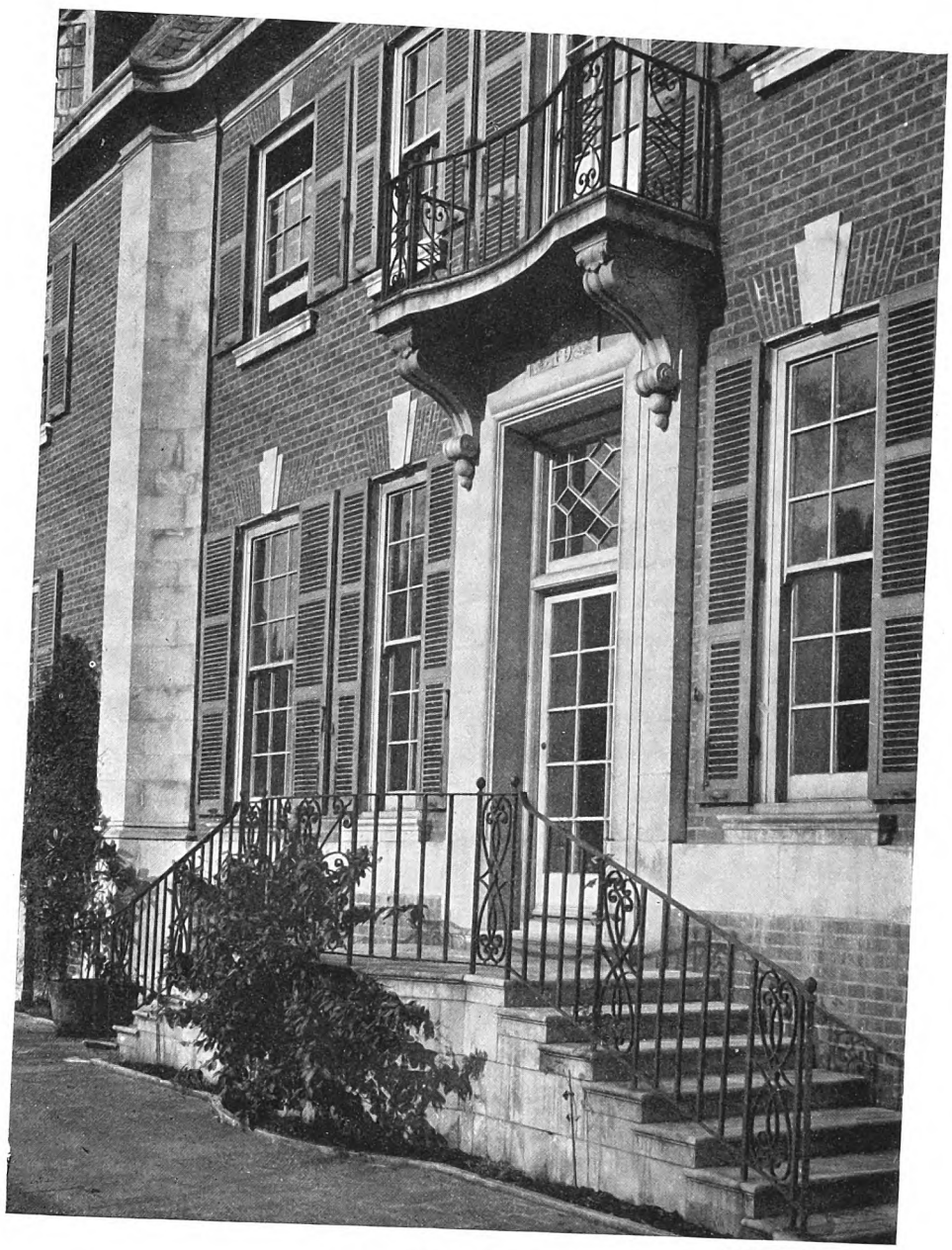
H. M. Fletcher, M.A., F.R.I.B.A., Architect.

conditioned neither by street nor by landscape—the semi-urban house.

These perhaps rather platitudinous generalizations are, to some extent at least, illustrated by "The New House," Airlie Gardens, W., in which due regard for sound tradition has in no wise cramped originality, whether we look to elevations or interiors for signs of it. Roof, cornice, and keystone; window, doorway, and balcony; ceiling, wall-panelling, and staircase, each and all convey a subtle impression of a design conceived homogeneously and developed harmoniously; the parts do not seem merely "to fit in to each other," but to have grown out of each other with a certain inevitableness.

The house is situated on the south slope of Campden Hill; the aspect of the music-room being south, while the dining-room faces south and east, the library south and west, the main entrance north. Portland-stone features relieve the brickwork of the general walling. That English bond has been adopted will be noted with pleasure by many architects who, knowing its superior strength, hold that it is at least as handsome as Flemish, although perhaps less "pretty." In the present instance, colour and texture, as well as bond, have been carefully considered; and the basement facings are from Loughborough, while the other facings are from Bracknell. The railing to the flat above the main cornice on the north front is of wrought iron, with cast enrichments. The fine staircase, which has cast-concrete steps, partly covered with oak to give a more pleasant tread, has a wrought-iron balustrade with oak hand-rail. Westmorland slates are used for the roof and for paving the terrace.

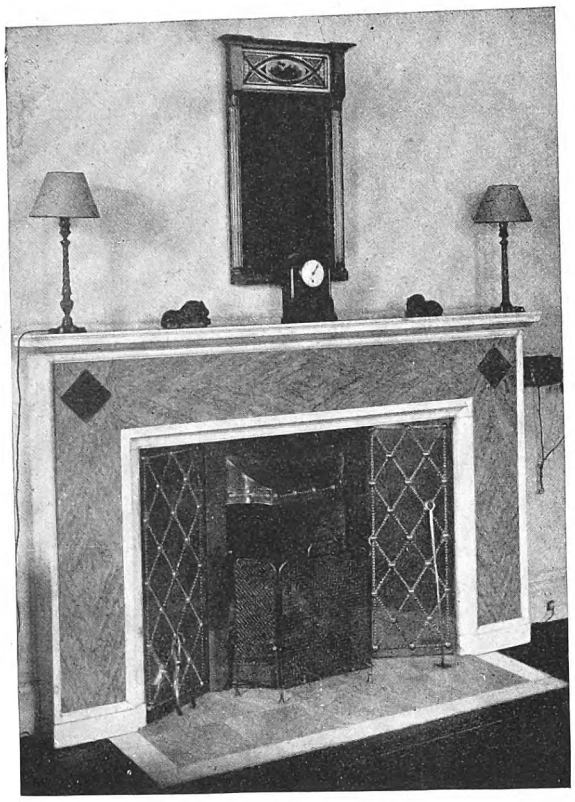
It will be seen that each of the fireplaces shown has its own distinctive character—a point that is too often thoughtlessly neglected by those who attach insufficient importance to the fireplace as the dominating feature of interest in a room the chief focus of attention. In the hall fireplace, the marbles used are Jaune Lamartine and Tinos, while the grate and surround are of steel. The plasterwork of the music-room ceiling was modelled by Mr. L. A. Turner.



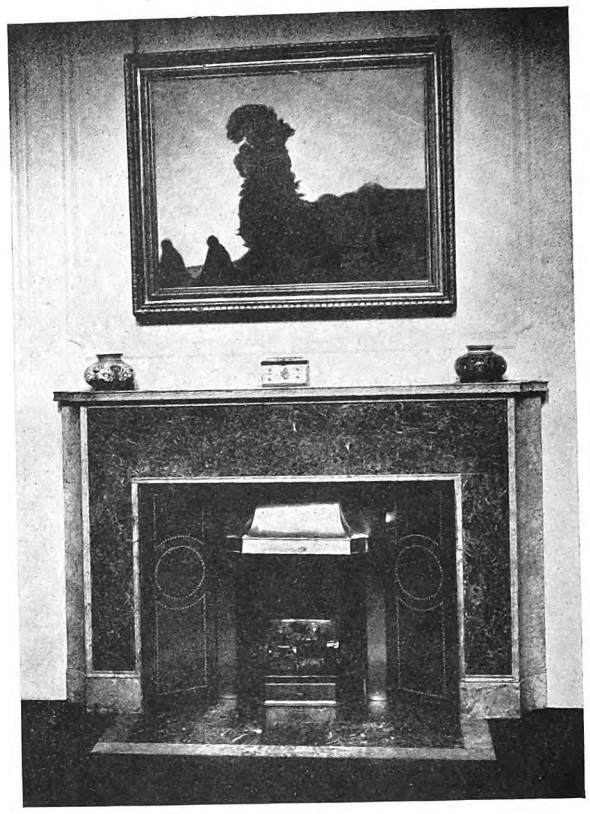
MUSIC-ROOM ENTRANCE. *Photo: F. R. Yerbury.*

The architect is Mr. Henry M. Fletcher, M.A. Cantab., F.R.I.B.A., of 2 Gray's Inn Square, W.C. 1, and following is a list of some of the contractors.

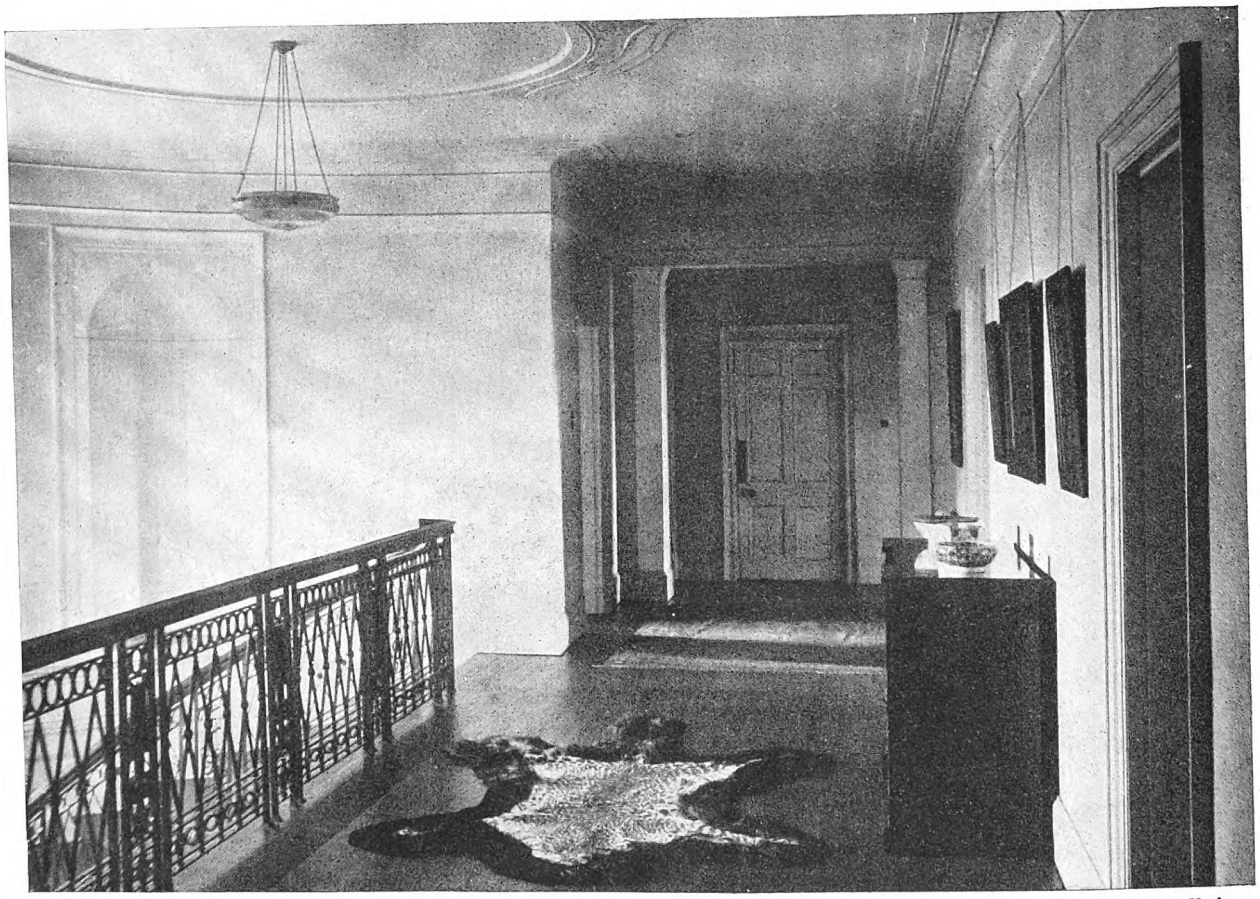
Art Pavements and Decorations, Ltd., marble chimney-pieces; Bratt, Colbran & Co., stoves and grates; Thos. Elsley, Ltd., railings, balconies, staircase balustrade, etc.; Knight & Sons, heating apparatus.



Dining-room Fireplace.



Hall Fireplace.



First-floor Landing.

Photos : F. R. Yerbury.

"THE NEW HOUSE," AIRLIE GARDENS, KENSINGTON, LONDON

H. M. Fletcher, M.A., F.R.I.B.A., Architect.

Music-room.

Music-room Fireplace.

Photos: F. R. Yerbury.

Plate III. March 1918.

"THE NEW HOUSE," AIRLIE GARDENS, KENSINGTON, LONDON.

H. M. Fletcher, M.A., F.R.I.B.A., Architect.

Principal Stair.

The Hall.

Plate IV. March 1918.

"THE NEW HOUSE," AIRLIE GARDENS, KENSINGTON, LONDON.
H. M. Fletcher, M.A., F.R.I.B.A., Architect.

Photos: F. R. Yerbury.

THE GENTLE ART OF ETCHING.

By RAE DOUGLAS.

RUSKIN'S perversity was never more strikingly manifested than in his denunciation of the art of etching. He said that it was an indolent and a blundering art. Artists ought not to etch; they should learn to engrave with the burin, and so forth. Not even Rembrandt, that prince of etchers, nor Turner, whom Ruskin idolized, could reconcile him to what he pretended to regard as illegitimate evasion of the difficulties that one is the stronger for overcoming, the weaker for shirking; and Whistler's eminence in this medium no doubt confirmed Ruskin's abhorrence of it. Ruskin's opinion of etching, however, has had no better fortune than his antagonism to Whistler. In each instance popularity followed hard on condemnation. It would almost seem that what Ruskin praised was doomed to oblivion, and that what he blamed most heartily was thereby assured of ultimate prosperity. That Whistler's place in art now seems secure, and that etching stands unrivalled as a black-and-white medium, are, of course, mere evidences of Ruskin's fallibility of temper and of critical competency. To assume that they resulted from his oppugnancy would be as childish as to suppose that the modern coldness towards Turner is a direct consequence of Ruskin's adulation. Although it is just possible that in each case revulsion has accelerated these reverse movements, and may therefore be justly taken into the account, it must at the same time be recognized that the accidental effects of a great writer's capricious moments are but as eddies in a stream of tendency whose springs are hidden. Nevertheless, these strange reversals of Ruskin's verdicts have at least the interest of curious coincidences.

Yet it is not difficult to account for the popularity of etching. It is an art no less happy in its effects than facile in its operation. If Wenceslaus Hollar, Bohemian of Prague, had been restricted to the hard labour of the burin, he would not have left us that splendid legacy of 2,773 prints, which, having but little artistic merit, are nevertheless of priceless value topographically; and if he had not died with the bailiffs in his house, in spite of his having been "the King's Sceneographer," his widow would not have taken a bookful of his etchings to Sir Hans Sloane, and the British Museum would have been the poorer. Very happily Mr. Malcolm C. Salaman has said that Hollar's is the prose of etching, as Whistler's is the poetry. Hollar, be it it noted, was led to adopt this easy medium on seeing, in Prague, some of the work of the reputedly first of the etchers, Albert Dürer, who used iron plates. The supreme ease of the process tempts the amateur—often to his undoing, but, in rare instances, to his glorification. Take, as an extreme example, Seymour Haden. Compelled to rest from his profession of physician, he beguiled his enforced leisure with more or less experimental essays in art. Grown tired of sketching, he tried etching, which turned out to be the medium in which he could best express and develop an artistic gift of exquisite delicacy. Seymour Haden was hailed by a few competent art critics—notably Philip Gilbert Hamerton, who was a specialist in the medium—as the greatest etcher of all time—*quâ* etcher, and leaving out of account the grander artistry of, for example, Rembrandt, whose proficiency with the needle-point seemed to have reached the zenith of excellence, until Piranesi, Méryon, Whistler, showed that they either enjoyed superior means or had attained to greater mastery; for the claim that Rembrandt was incomparably the greatest of all etchers cannot be unreservedly admitted. His shading, Ruskin complained, not without warrant, is coarse and imperfect.

In etching, indeed, a great deal depends upon a sort of natural affinity for the medium, and upon a nice adjustment of its details to the temperament and the idiosyncrasies of the artist. He can use copper or zinc, and choose his own mordant and his own varnish; may buy it ready-made, or elaborate it himself out of collodion, or of asphaltum, Burgundy pitch, and virgin wax; may choose between aquafortis (nitric acid) and hydrochloric or some favourite substitute for these strong waters. He may content himself with one biting, or may prefer to rebite several times, and he can be as faddy over his needle as some persons are over their pen-nibs. Etchers in search of chalk-drawing breadth use a hard-pointed pencil. Although, for applying the ground, the leather-covered roller is now much in use, many etchers prefer the old-fashioned method of letting the wax ooze through a ball-shaped silk bag on to the heated plate, and spreading the paste with a dabber. Some minds are happier with a messy process, and perhaps they are the more successful for having minor difficulties to overcome, tedious preliminaries serving to tune up the mood to the proper pitch. In fact, the artist has a good deal of choice and control over every element of the process, and in this respect his personal equation will count for much in the result. He may even print his own plates.

Haden had a finely equipped printing-room, and recommended etchers to do their own printing. In support of this advice, Mr. Hamerton relates that one of the most masterly of our English etchers, Samuel Palmer, had etched a beautiful plate, which had been a good deal printed; but nobody ever suspected how beautiful the plate really was until, some years after, Palmer set up a press, and, under his superintendence, his son took impressions which were incomparably superior to all the earlier ones. Further, Haden tells the story that the most exquisite series of plates which Whistler ever did—his sixteen Thames subjects—were soon yielding prints suggestive of worn-out plates. Whistler sold them for a small sum, and the purchaser took them to Goulding, the best printer of etchings in England, who, finding that the plates were perfect, produced from them impressions that had never before been approached, even by Delâtre. It is said that very few artists possess in marked degree the two essentials to high success in etching—namely, power to draw, and mastery of the mechanical details of the medium, including, in extreme instances, the ability to print; but many successful etchers have never taken a proof. Some have been known to ascertain the state of the plate by taking plaster casts from it.

Usually the etcher, having covered his metal plate with a coating of wax or varnish, scratching through this blackened coating with his needle—possibly, but not advisedly, commandeered from the domestic work-basket, with a handle improvised from a cotton-reel procured (more or less surreptitiously) from the same source—produces his image in glittering marks of exposed metal. Turner used the prong of an old steel dinner-fork. There is, naturally, some falsification

of the image by failure to realize quite completely how these white lines will look when translated into black (or other coloured) printing ink. Mr. Hamerton employed occasionally a positive process—that is, one in which the scratching itself came out dark. First covering the plate with a thin coating of pure silver, he put over this a very thin covering of pure white wax, and submerged the plate in a potash bath, in which he did the etching, the lines showing black upon white —a difficult process "by no means to be recommended to tyros."

Seymour Haden's formulæ for mordants are quoted by Mr. Hamerton as follows:—

FOR COPPER.

1.			2.		
Nitrous acid ...	...	$33\frac{1}{3}$	Hydrochloric acid ...	...	20
Water ...	...	$66\frac{2}{3}$	Chlorate of potash ...	...	3
		100	Water	...	77
					100

FOR ZINC.

1.			2.		
Nitric acid ...	...	25	Hydrochloric acid ...	...	10
Water ...	...	75	Chlorate of potash ...	...	2
		100	Water	...	88
					100

These are described as slow but safe mordants. The chlorate of potash is first dissolved in boiling water, the hydrochloric acid is mixed with cold water, and then the two are mixed together. The nitrous mordant is the more rapid, and is apt to widen the lines; the hydrochloric or Dutch mordant bites mainly into the depth.

Etching was never more popular than it is to-day, when the revival in it that began some fifty years ago seems to have reached flood-tide. It owes us some compensation for its having killed line-engraving. Less directly it has also destroyed wood-engraving; for it is obviously the basis of the photo-mechanical etching process, which, some hold, imitates it as Hamlet said certain actors imitated nature. Mezzotint and stipple, with grained ground on which the "tones" are obtained, are in some respects more suggestive of the photo-mechanical or half-tone process, in which the ground or field is formed by the interposition of a finely ruled glass screen. These comparisons, however, can be pressed too closely; but it is obvious that the inventors of the half-tone process were greatly indebted to mezzotint, stipple, and etching for the fundamental principles of their device. It will not be overlooked, of course, that the half-tone block, unlike the etched plate, forms the image with raised lines, so that no tedious interval for "wiping off" precludes rapid printing. Turner mixed etching and mezzotint on the same plate. Hollar finished his plates with the burin. Perhaps it is pedantry and puritanism to prefer a straight process; yet one must confess to a certain lack of sympathy with those who say, "Do not worry about the means—get the effect." One is disposed to add—"Honestly if you can," and to hint an unconquerable prejudice against mongrelism.

It may be claimed for etching that it is the most democratic of the autographic arts, except lithography, which may be regarded as a sort of etching on stone: in both cases the lines forming the image are incised—are so many little channels in which the ink remains when the general surface has been wiped clean preparatory to taking the impression. In etching, however, the copies distributed come straight from the hands of the artist, saving for the intervention of the pressman. Usually the etcher works on the plate; but, more often than not, the lithograph is produced from a drawing made on transfer paper, and laid down upon the stone by a workman, and the resultant difference is one of fact as well as of sentiment. Etching, it is true, may be produced in a similar manner, by making the drawing on chalked paper and then transferring it to the plate; but while this method offers the considerable advantage that the artist has not to reverse his image, it has considerable drawbacks, and, as a rule, the etcher prefers to make his drawing on the plate, because he feels that, after all, the essential virtue of an etching is that it is a direct autograph. Hence the sentimental value attached to an "artist's signed proof": the evidence the signature affords that the very paper has been handled by him, counts for more than its implicit guarantee that the impression has satisfied his critical eye—has been "passed by the censor," so to speak. Frequently it happens that an etcher clean forgets to reverse his image. One saw, not long ago, a portfolio of fine etchings of street scenes, in which were many inscriptions, all printed backwards, reminding one not altogether unpleasantly of the mysterious legend "TUO YAW" which so greatly perplexed one of Dickens's child-heroes.

There is, indeed, a high general level of excellence in the current output; while Brangwyn, Strang, and a few others, have shown not only the versatility, but also the full capacity of etching as a means of artistic expression. Equally applicable for landscape and figure, it lends itself perhaps yet more sympathetically to architecture—a fact that has enabled Mr. Percy J. Westwood, A.R.I.B.A., to turn to happy account his architectural training. Now, for the accomplished architectural draughtsman there is a besetting snare—that he will view his building too technically, will spoil his drawing as a work of art by emphasizing aggressively features that are faint to the unprofessional eye. This snare Mr. Westwood always avoids. That he sees like an architect, but interprets like an artist, is evident from the etching of Rouen Cathedral which is reproduced as the frontispiece to the present issue of the REVIEW. The reproduction is, of course, on a reduced scale, the original being about $23\frac{1}{2}$ in. by 15 in. In this, as in other etchings of his that we have seen, the artist has chosen an unconventional point of view. Quite evidently he realizes that neither the fully expressed detail nor the completely depicted building has half the charm of, in the one case, the form that seems to grow dimly through the atmosphere, or, in the other, of the unexpected aspect that surprises us into exclamations of delight. In this etching, as in others of his, Mr. Westwood imparts fresh interest to a somewhat hackneyed subject by his choice of an unstaled view; and here, as always, he shows considerable dexterity in the management and interplay of his lights and shadows—a cardinal virtue in any medium, but of special importance in an etching. It is a minor matter that he has been, in the instance before us, too lavish, and a thought too stiff, in his cross-hatching—a fault that he shares with no less eminent an etcher than Rembrandt, and one that can be easily discarded.

A word about coloured etchings may be added. While it may be admitted that in the hands of a masterly colourist like, for example, Mortimer Menpes, exceedingly beautiful results justify the experiment, yet, on the whole, one finds it difficult to get rid of a sort of intuition that black-and-white accords better with the essential simplicity of etching. And as with multicolour, so with monochrome. An etching in monochrome loses the brilliancy possible to judicious adjustment of high lights and black tones.

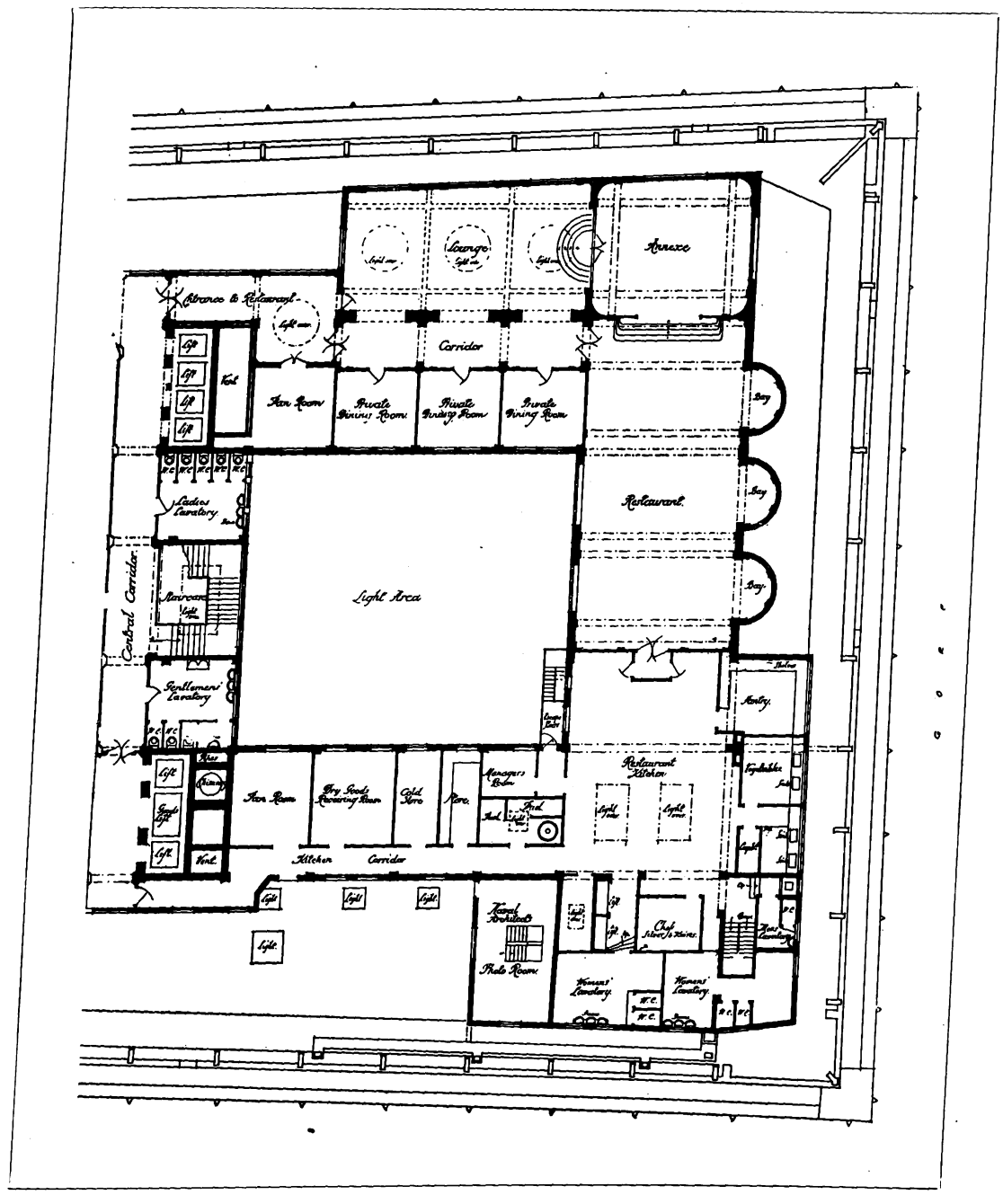
BRITANNIA ROOMS, CUNARD BUILDING, LIVERPOOL.

FOR the accommodation of their new Liverpool offices, the Cunard Steamship Company made the very astute choice of the most spectacular position in the city—an island site on the river front overlooking the Landing Stage, and having an approximate area of 60,000 square feet. The new building provides accommodation not only for the Cunard Company, but also for many other firms, including the Pacific Steam Navigation Co., Ltd., the United Alkali Co., Ltd., Messrs. Edward Bates and Son, the Anchor Brocklebank Line, and the Booth Steamship Co., Ltd.

A new suite of rooms (called the Britannia Rooms, after the Cunard Company's first steamship) has lately been completed on the sixth or top floor of the building. They serve two purposes: (1) as rooms for the annual or other general meetings of companies accommodated in the building, or, on other occasions, for concerts and lectures; (2) as tea-rooms and a restaurant.

To meet the requirements of purpose No. 1, a portion of the rooms has been raised about three feet to serve as a platform. For purpose No. 2 the position of the new rooms is particularly convenient, owing to the proximity of some fine kitchens, which were installed in the building for other requirements of the Cunard Company.

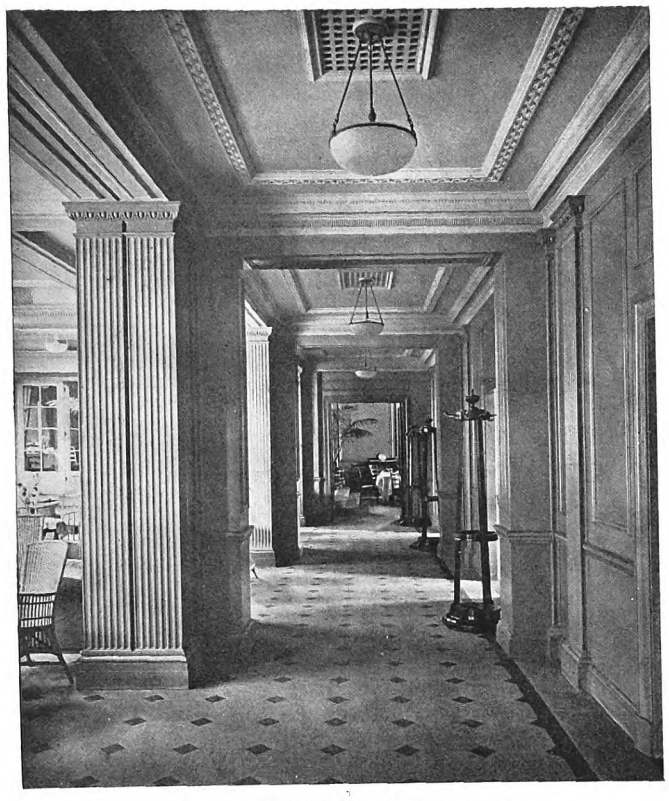
Access is gained to these rooms by the ordinary lifts of the building, which land close to the entrance.



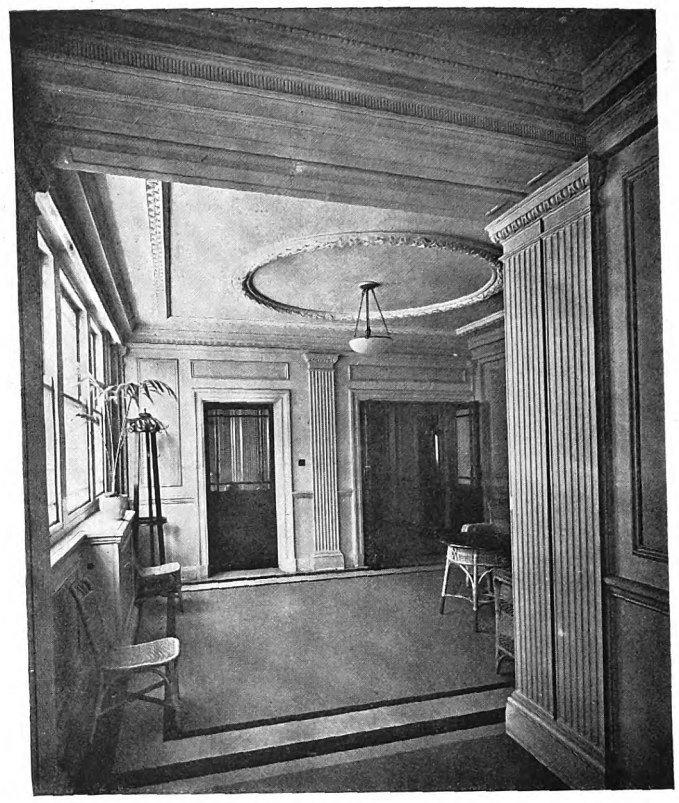
PLAN OF BRITANNIA ROOMS, CUNARD BUILDING, LIVERPOOL.

The construction of the rooms, including the roof of the restaurant itself, is of reinforced concrete, on the Kahn system (Trussed Concrete Steel Co., Ltd., of Westminster).

The rooms contain a quantity of robust and vigorous plasterwork, executed by George Jackson and Sons, Ltd., of London. The floors are laid with "Rublino" tiling (Leyland and Birmingham Rubber Co., Ltd.). Electric wiring was carried out by Higgins and Griffiths, Ltd., London.



Corridor, looking towards Restaurant.



Entrance to Restaurant.

Lounge, looking towards Annexe.

Photos : Bedford Lemere.

BRITANNIA ROOMS, CUNARD BUILDING, LIVERPOOL.

Willink and Thicknesse, FF.R.I.B.A., Architects (Mewès and Davis, Consulting Architects).

Restaurant, looking towards Annexe.

Annexe, looking into Restaurant.

Plate V. March 1918. Photos: Bedford Lemere.

BRITANNIA ROOMS, CUNARD BUILDING, LIVERPOOL.

Willink and Thicknesse, FF.R.I.B.A., Architects (Mewès and Davis, Consulting Architects).

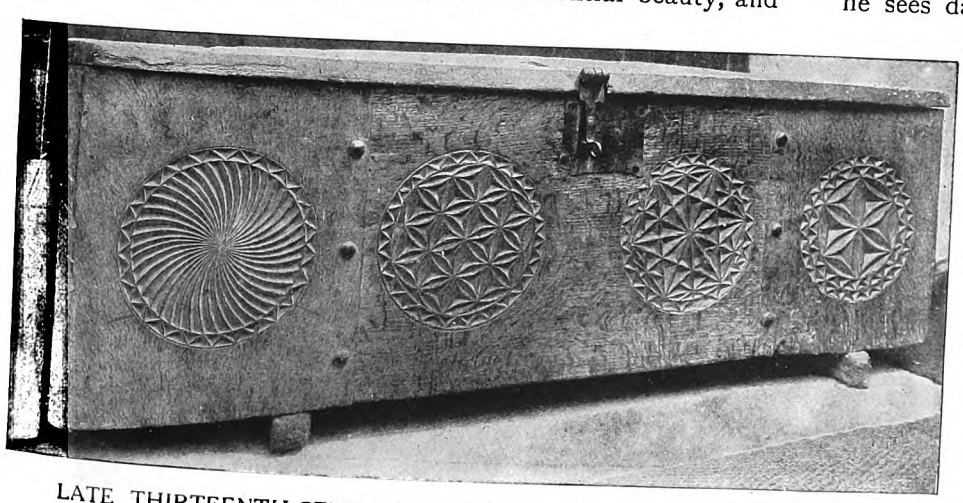
NEW BOOKS.

ENGLISH CHURCH WOODWORK.

THOSE who have a robust belief in British craftsmanship could not find anywhere a stronger confirmation of their faith than in the beautiful book in which Messrs. Howard and Crossley, splendidly backed by their publishers, have demonstrated the superlative excellence of the English woodworkers of the mediæval period. In glancing through the wealth of superb examples that it presents, it is impossible to suppress exultation in the fine traditions in this kind that have been bequeathed to us. In masonry, smith's work, the art of the plasterer, the English craftsman is unexcelled. In woodwork, whether in carpentry and joinery or in carving, surely he is unapproachable, save by here and there a foreigner of exceptional skill.

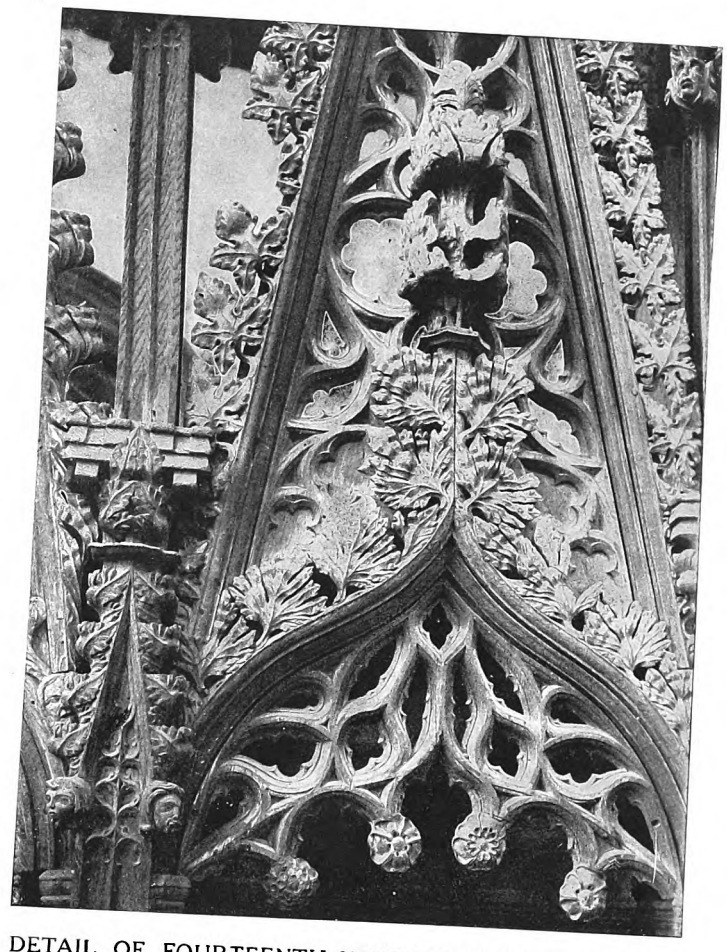
English woodwork is seen at its best within the bounds, whether of times or of places, which the authors of this book have set themselves—that is to say, from the middle of the thirteenth century to the middle of the sixteenth, and in the churches of certain districts that, for the development of art, were more favourably situated than others; although, even in the north, and in the midland and home counties, where men's activities were mainly addressed to more turbulent issues, there is much work that is good enough for inclusion in a volume in which, owing to the general abundance of material, a high standard of selection had to be enforced. Otherwise the hundreds of illustrations could have been multiplied tenfold and more. Among them there is nothing that we could wish away. Secular examples, besides being less accessible, probably possess less interest, because they lack both the variety of object or detail and the inspirational motive of church work, and perhaps also the influence, at once stimulating and restraining, of ecclesiastical tradition and authority.

If, in later times, we have to regret a steady declension of the art of the wood-carver, the reasons for it are fairly obvious. Decay of primitive religious enthusiasm, the greater diffusion of thought and action consequent on the widening of the worker's horizon, and, in our own day, the hurry and hustle incident on the use of machinery, the exaggeration of the commercial spirit—these are among the many conditions that tend to the de-vitalizing of art, although they may promote a sort of mechanical precision of craftsmanship—the fine joint and the sandpapered surface—that was unknown to our rude forefathers, who were content with essential beauty, and



LATE THIRTEENTH-CENTURY CHEST, EARL STONHAM, SUFFOLK.

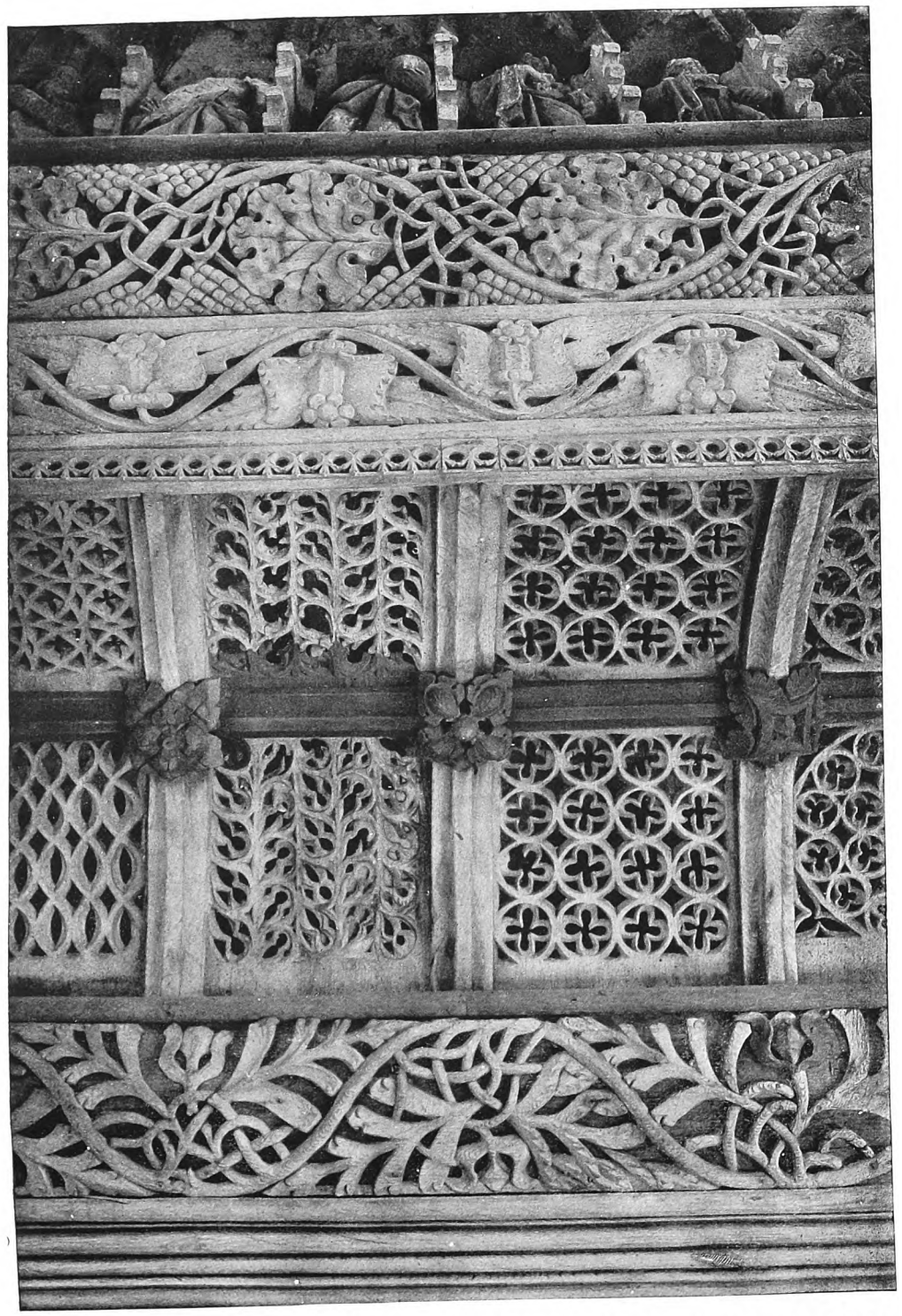
From Howard and Crossley's "English Church Woodwork."



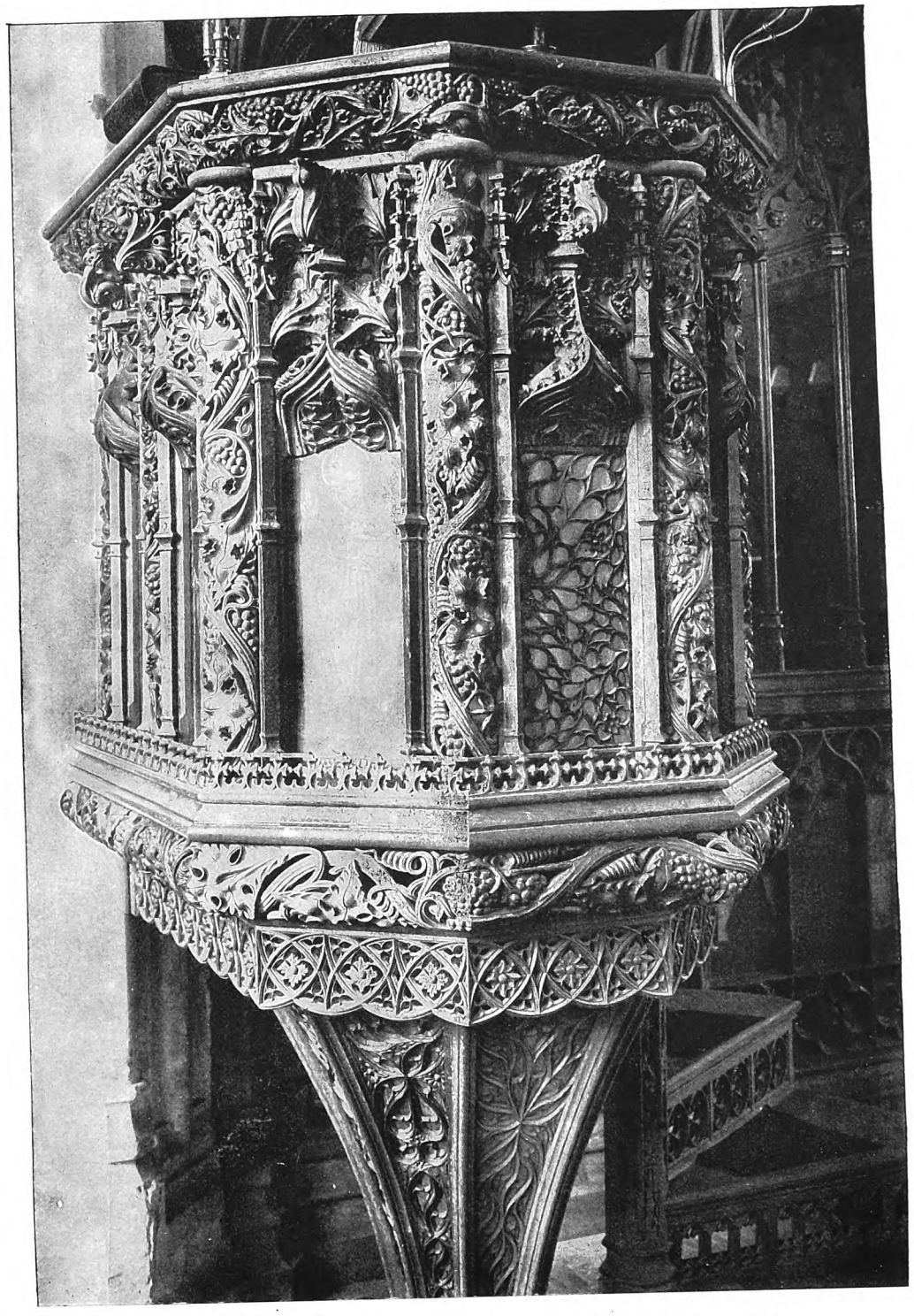
DETAIL OF FOURTEENTH-CENTURY CANOPIED STALL IN PARISH CHURCH, LANCASTER.

From Howard and Crossley's "English Church Woodwork."

did not waste their energies on paltry details of finish. On this point Mr Howard, who supplies the scholarly text that is no less valuable a feature than the illustrations, is quite sound. "What," he asks, "is the secret of the charm of mediæval woodwork? In the first place, the ancient craftsmen were gifted with an eye for proportion and a sense of scale which can only be properly appreciated by comparing a work of the Middle Ages with some effort of a modern craftsman, whose artistic senses are blunted by the countless hideous things he sees daily, while his brain is jaded with the conflicting teaching of dozens of false prophets. In the second place, the elements with which they had to deal—shafts, pinnacles, tracery, canopies, trails, and crestings—were exceedingly beautiful in themselves. No one but a modern genius could fail to combine them into harmonious compositions. Then again, the methods of the mediæval craftsman were so human, so full of energy, so devoid of effort. Never having seen the results of slave or machine labour, he had no desire to emulate it. Minute accuracy and exact symmetry were not esteemed as virtues, nor was smoothness and regularity of surface regarded as an end in itself. If one cares to examine a bit of mediæval tracery, one will generally find the remains of the setting-out lines deeply scored



COVING OF FIFTEENTH-CENTURY ROOD SCREEN, LLANANNO, RADNOR.



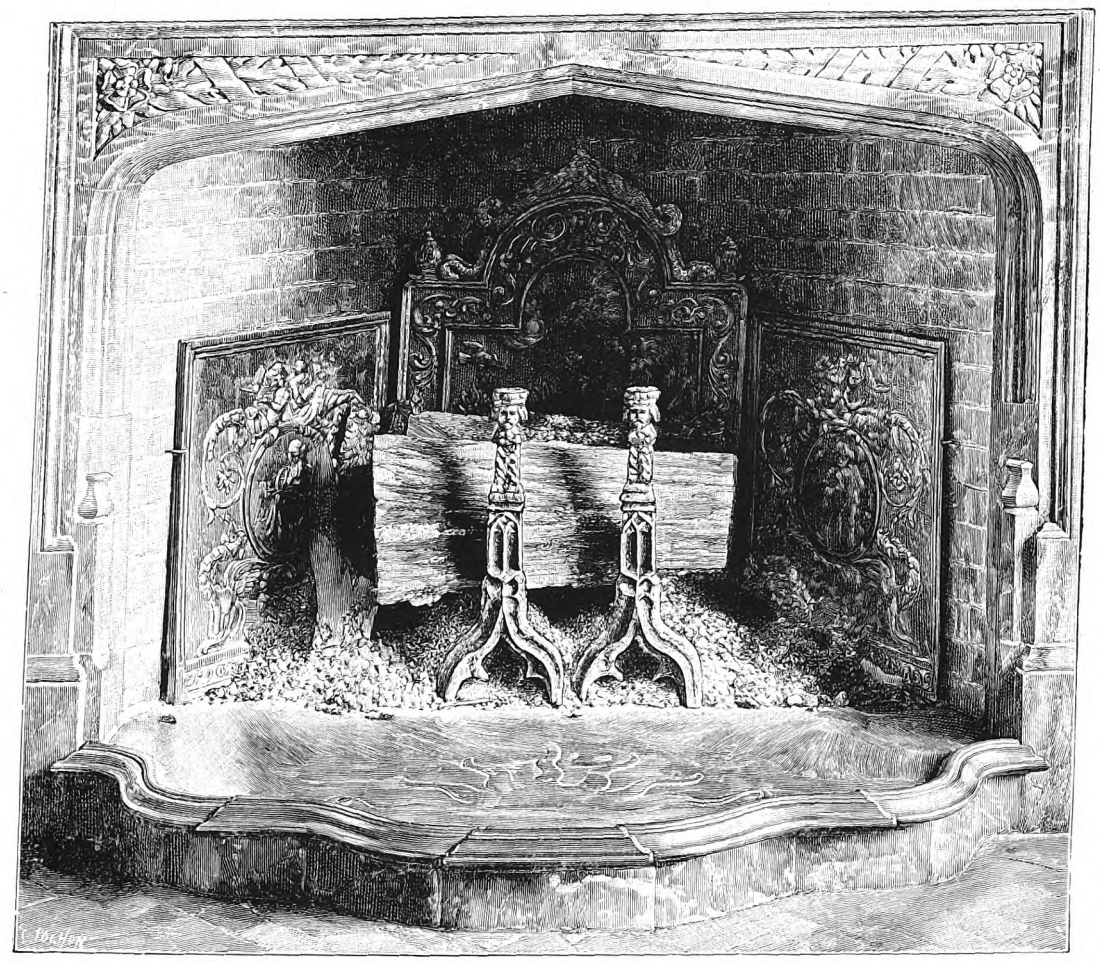
LATE FIFTEENTH-CENTURY PULPIT, KENTON, DEVON.

From Howard and Crossley's "English Church Woodwork"

into the wood, and a glimpse will be obtained into the actual process employed. The carving is a true product of the chisel and the gouge, not a reproduction in wood of a clay original model."

In the text there is much that tempts quotation and commands assent, its author being a shrewd observer and an astute critic. Many of the particulars he brings to light are by no means matters of common knowledge. For example, it is a commonplace of architectural history that stone-forms usually follow earlier woodwork designs. Yet Mr. Howard tells us that in England the first mediæval craftsmen reversed this order. "For instance, until the second half of the thirteenth century the generally accepted method of making a chest was to hew it, with infinite labour and great waste of material, from the solid trunk of a tree, just as the stone coffins of the period were cut from a single block of stone. Similarly, a chest tomb was built up of great slabs of oak in the manner of the mason, while the openings in the framework of screens were filled in with arcades, of which the various members were dowelled together like stonework, instead of being properly framed together with mortice-and-tenon joints." Much quaint, curious, and forgotten lore enlivens, like an occasional weir, the steady and pellucid flow of the stream of historical and analytical description in which the rise and progress of woodworking are traced and its effects examined. In fact, the text is as valuable, and almost as interesting, as the illustrations, which, of their kind, are the finest collection we have ever seen. They should be an inspiration to the woodworkers of to-day, who, we firmly believe, have all the native talent of their forefathers, and the same delight in shaping what somebody has called "the noblest of all materials." All that they need is right direction; and such noble examples as those in which this book is almost plethorically rich are peculiarly valuable not merely as a feast of beauty, but as a powerful incentive to strive for it. This handsome volume bears the dedication: "In Memory of Herbert Batsford, whose loyal, generous, and unfailing friendship was the privilege of the illustrator, and at whose suggestion this book was undertaken." It is a book that would have delighted Herbert Batsford in his most fastidious mood; for it has strength as well as beauty, and is in every way worthy of the reputation of his house.

"English Church Woodwork: A Study in Craftsmanship during the Mediæval Period, A.D. 1250–1550." By F. E. Howard and F. H. Crossley. London: B. T. Batsford, Ltd., 94 High Holborn. Price 30s. net.



DINING-ROOM FIRE.

From Robinson's "My Wood Fires and Their Story."

WOOD FIRES AND OLD-STYLE FIREPLACES.

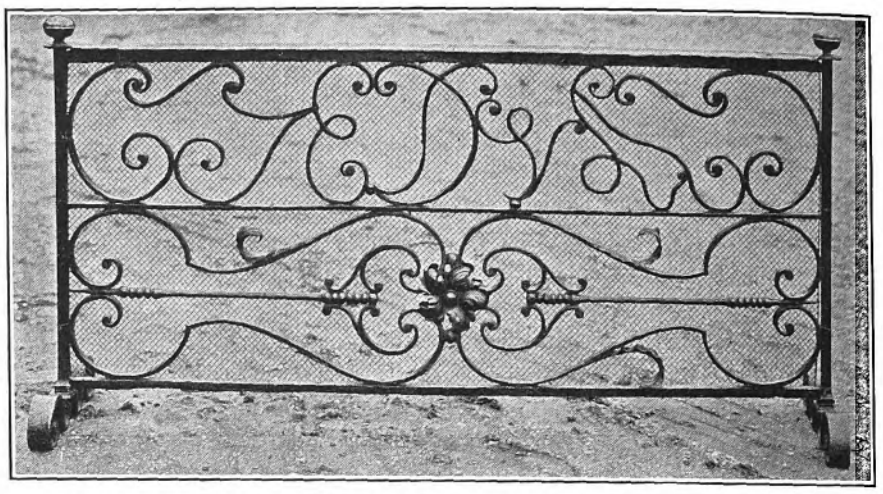
OF all the sights and scents of the country, none can be more gratifying than the incense from the hearth when the fire is of wood and the smoke is both beautiful and fragrant. Mr. W. Robinson, creator as he is of lovely gardens, will hardly demur to this claim of rivalry, for he is also a lover of wood fires, and incidentally a good hater of fenders. Also he has a nice taste in fireplaces; and, by this and by that, he has produced a most charming little book on the subject; printer, engraver, and papermaker having co-operated with him very sympathetically.

When Mr. Robinson became the lucky possessor of a manor-house built in 1596, he found that the old fireplaces had been barbarously diverted from the sweet uses of wood-burning, and at once he entered upon the congenial task of

re-converting them. His main difficulty was with the chimneys, which were too much constricted for wood-burning. It was further necessary to secure increased draught, and this he did by imitating a method that he had seen in France, where wood fires are more common than with us. A sufficient air supply he brings in through "a small tunnel at the back of the fireplace, the draught being led under and round the grate, up the sides, and into the chimney."

George Devey, of gentle memory, built Mr. Robinson a hall, but, it is surmised, left to his clerk the details of chimney construction; and the learned clerk could not have known of Mr. Robinson's passion for wood fires, nor was he felicitous in his provision for the fire of coal. After years of suffering patiently borne, Mr. Robinson consulted Sir Ernest George, who advised the expansion of the chimney from 9 in. by 9 in. to 14 in. by 14 in., which is recommended as a good amplitude for prospering a wood fire, in which "even grubbed stumps of trees dissolve away" in process of yielding a "good comforting winter fire."

In the old hall Mr. Robinson found a remarkable manifestation of modern art. In the fireplace was a basket grate flanked by mirrors, on each of which was painted—what but a sunflower? Du Maurier could not have caricatured this in picturing the abode of Postlethwaite or Maudle, and it was the sort of domestic hearth to which "Bunthorne's Bride" might have been led. Mr. Robinson says, laconically, "We got rid of all this." In place of the sham art we get the real thing in hall, dining-room, bedroom, book-room, cottage, as shown in a series of excellent illustrations, of which we are glad to reproduce three specimens. They explain and justify the author's enthusiasm for the wood fire and the old-time fire-place. Concerning the dining-room fire, of which the illustration is reproduced on page 57, it is rather amusing to note that the room was so well constructed as to have rather strong the defects of its qualities. Mr. Robinson had ascertained, as we have seen, that for a wood fire you must have not only a capacious outlet for air—to wit, a wide chimney—but a sufficient inlet for it. This room, however, was almost hermetically sealed: the ceiling was of solid fireproof material; the floor-blocks were of oak; the windows were of plate-glass in gun-metal frames. Small chance there of the draughts that the indifferent joiner will perhaps reconcile to his conscience on the plea that they keep the home fires burning! Mr. Robinson gets his draughts less inconveniently and more scientifically. "We brought in a duct," he says, "about ten inches from the outside under the hearth-plate and up the fire-brick sides of the fire place, and thrown up the chimney just above the mantelpiece. To have put it in any other place near the fire would not have done at all so well. The air coming in from without was warmed automatically by passing under and around the fire, being drawn into the chimney at a slightly higher temperature, where it could not possibly do otherwise than rise up and carry the draught." This is not only a genial and delectable book, but one from which the architect may derive hints and ideas. If here and there one comes across an odd whimsy, so much the better. Shall not a man air his fads by his own fireside?



AN OLD FRENCH FIRE-GUARD.

From Robinson's "My Wood Fires and Their Story."

ROSE-ROOM FIRE.

From Robinson's "My Wood Fires and Their Story."

"My Wood Fires and Their Story": Showing the Beauty and Use of the Wood Fire; Of the Way to Secure Good Draught and Combustion; Of the Native Woods Best for Fuel; Of the Abolition of the Fender; and Of the Economy and Value of Wood as Fuel. By W. Robinson, author of "The English Flower Garden." London: Published at the Offices of "Country Life," 20 Tavistock Street, Covent Garden, W.C., and by George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.

HOUSES FOR THE WORKING CLASSES.

A VALUABLE memorandum entitled "The Housing of the Working Classes Acts, 1890 to 1909," was issued last month by the Local Government Board for the use of local authorities in the provision and arrangement of houses for the working classes. It supersedes the Board's memorandum of 25 March 1913 on the same subject.

Class of Persons for whom Accommodation is to be Provided.

As a general rule, it is stated, experience shows that houses suitable for the accommodation of persons of the better paid working-class community (who can afford to pay a rent which will provide a fair return on the capital employed) are more likely to be provided by private enterprise than houses at low rents which are necessary for the accommodation of the poorer classes. It will, therefore, frequently be the case that the efforts of the local authority will be directed mainly to the provision of houses of the latter class.

Types of Houses most Suitable.

The type of dwelling required in ordinary circumstances is the self-contained house. Occasionally there may be a demand for accommodation of a limited character—e.g., accommodation for newly married couples or for aged persons without a family —and in such cases it may be desirable to meet the demand by the provision of two-story houses consisting of two self-contained dwellings; but, generally, it would seem desirable to avoid the erection of blocks of buildings containing a series of tenements.

Standard of Construction.

In designing houses for the working classes the first consideration is that they shall meet the reasonable needs of the class of persons whom it is proposed to accommodate. It is desirable that simplicity of design and economy in construction and general arrangements should be aimed at, but it would be well to bear in mind that houses erected by a local authority ought generally to be such as will be a model or standard for working-class dwellings which may be erected by private persons.

Moreover, if a local authority propose to borrow money to defray the cost of the erection of houses, the Board in fixing the period for the repayment of the loan could not allow the maximum period adopted by them for this purpose—namely, sixty years—unless the houses were to be built substantially.

As a general rule, therefore, the standard of construction should, in the Board's opinion, be such that, with only a moderate annual outlay for repairs, the houses should be capable of being maintained in a state in all respects fit for human habitation for a period of at least sixty years. Special circumstances may, however, exist in some cases rendering it desirable for the local authority to construct houses of a less permanent character and to repay the loan in a much shorter period than sixty years.

Selection of Site.

Due regard should be paid to the healthiness of the site and to the convenience of its situation for the prospective tenants.

The advantages or disadvantages of the site as regards levels, drainage, water supply, and means of access by roads or paths should be considered in relation to the purchase price. site which can be purchased at a low price may prove expensive to build on.

In rural areas it will frequently be possible to secure a site with a frontage to a roadway repairable by the inhabitants at large.

Number of Buildings and Arrangement of Streets and Buildings on Site.

(a) *Generally.*—The arrangement of houses on the site, and to some extent the design of the houses, will depend upon the size, situation, and character of the land, but the site should be so utilized as to secure ample open space in connexion with the houses and the best possible aspect for the living-rooms. The latter point should be borne in mind in fixing the direction of any new streets required to be constructed.

Overcrowding of houses on a site should be avoided. Although some regard must be paid to the cost of the site and the extent to which street works will be necessary, the number of houses to be erected on each acre of land should be kept within strictly reasonable limits, and in this connexion it should be borne in mind that the annual charges in respect of a loan for the land, spread over the maximum period of eighty years, would in most cases constitute a comparatively small proportion of the total annual cost of providing the houses. On the basis of twelve houses to the acre and land at £100 per acre, the loan charges per house for land purchase would only be about 2d. a week.

Landowners in some cases have expressed themselves willing to provide land for housing purposes at a nominal price or free of cost. Local authorities are empowered to accept a donation of land for these purposes under Section 8 of the Housing, Town Planning, etc., Act, 1909, and wherever they are able to obtain suitable land on these favourable terms they should promptly avail themselves of the opportunity.

(b) *Forecourts.*—It is desirable that houses should be set back from the street line, so as to allow small gardens or forecourts to intervene between the houses and the street.

(c) *Building in Rows.*—It is undesirable that long rows of houses without a break should be constructed; and, as a rule, the number of houses in a continuous row should not exceed eight or ten. Long rows are open to objection, not only because overcrowding of houses on the site may be the result, but also because they give a monotonous and depressing appearance and prevent easy intercommunication between streets.

(d) *Back Streets.*—Where houses are erected in rows back streets may be necessary for the removal of house refuse and delivery of coals, goods, etc., and for the laying of sewers. Though back streets, if not properly controlled and lighted, may be a source of nuisance, they have the advantage, in addition to their use for sanitary purposes, of affording a second means of access to the dwellings, thereby saving objectionable traffic through the living-rooms.

(e) *Detached or Semi-detached Cottages.*—The erection of detached or semi-detached cottages is somewhat more costly than the erection of cottages in blocks of four or more, though there may be a saving in cost by avoiding the provision of back streets. If the circumstances are such as to justify any additional expenditure involved, the erection of detached or semi-detached cottages may be of advantage. In this connexion it may be observed that larger ground area and frontage will, as

a rule, be more often possible in rural areas than in urban areas, and where large gardens are provided and a slightly increased rent is charged the tenants should be able to secure some return in the form of garden produce, etc.

(f) *Some Suggestions as to Arrangements of Streets and Houses on Site.*—Such arrangements of streets and buildings as the following would probably reduce the expenditure on land and on street construction, viz.: (1) The formation of groups of houses on back land, access to the houses being either from comparatively narrow streets (if the houses are set well back from the street line and if the streets are not intended or likely to become important thoroughfares) or from streets of full width of which portions might be turfed or planted with trees; (2) the grouping of a number of houses round three sides of a quadrangle or other open space which would serve as a recreation ground for the occupants of the houses (see Section 11 of the Housing of the Working Classes Act, 1903); and (3) the formation of the street which will be the means of approach for vehicles at the back of the houses, leaving a stretch of garden ground between the fronts of the houses and a footway giving access to those fronts.

(g) *Frontage of Houses.*—In the laying out and development of sites for building, the execution of street works is frequently a source of heavy expense, especially where the streets are wide and of costly construction. This produces a tendency to limit the frontages to an undesirable extent, with the result that the necessary internal space can only be obtained by making the houses deep from front to back, or with projections at the back. These methods of construction interfere with the due access of light and air to the rooms, and in order to avoid these objections the frontages should not be unduly restricted. In the case of houses containing three bedrooms on the first floor it is desirable that the frontage should in no case be less than 16 ft.

Accommodation and Arrangement of Interior and Outbuildings.

Generally.—The house, as previously stated, should be designed to meet the reasonable needs of the prospective occupants, and the internal arrangements will, no doubt, be influenced to some extent by custom of the locality and by the habits of the population. Although the actual arrangement of the rooms may not lend itself to any great variety of planning, it is important that a sunny aspect should be selected for the living-room. The dimensions of the rooms, and the arrangement of doors, windows, fireplaces, etc., need careful attention, and some suggestions in regard to these matters are made below.

Simple Type of House.—The type of dwelling adapted to an average working-class family should comprise a living-room, three bedrooms, scullery, food store, and the necessary conveniences and out-offices.

Living-room.—The living-room, being used by all the family in common, ought to be as large and commodious as possible, and should contain a good cupboard and dresser, and a kitchen range with a boiler for hot-water supply.

Bedrooms.—Bedrooms should be as large and airy as practicable. It is desirable that one of the rooms should have a floor area of at least 132 sq. ft. Bedrooms which cannot be provided with a fireplace should have special ventilation. This should be provided by means of fixed louvres over the door, and the door should be at the opposite end of the room from the window. The doors, windows, and fire-places in the bedrooms should be arranged so as to secure convenient spaces for the bed and furniture and to ensure the freest circulation of air.

Scullery.—The scullery could be fitted with a gas stove so that cooking may be done here in the summer when the warmth of the fire is not needed in the living-room.

The provision of a covered space outside the scullery, in which washing, etc., can be done, and in which the copper can if desired be placed, will be found a convenient arrangement.

Bath.—It is best to place the bath on the ground floor. The installation of a bath on the upper floor is more expensive, and is apt to cramp the bedroom space. Where possible the bath should be so screened that it can be used without closing the approach to the scullery, yard, or stores. Where it is not possible to provide a bathroom a bath-scullery might be arranged. If in any case it is not proposed to provide a bath at the time of the erection of the house a "bath-space" should be planned so that a bath could be fixed at a later date without structural alterations to the building.

Hot water for the bath and sink can be supplied from a copper in the scullery, from a tank connected to a small boiler in the kitchen range, or from a copper heated by the kitchen range. Baths should be of vitreous enamelled iron and should not be encased.

Windows.—The window area of each room should, as a rule, not be less than one-tenth of the floor area of the room; windows should be made to open, and should be so placed as to ventilate the upper as well as the lower portions of the room, and for this purpose the opening should at the top be not more than 9 in. from the ceiling.

Height of Rooms.—The height of the rooms need not exceed 8 ft. 6 in., and 8 ft. will suffice with good ventilation.

Staircases.—It is desirable that the staircase should be so arranged as not to be entered directly from a living room or scullery. The staircase should be well lighted and ventilated, should be furnished with a handrail, and be of an easy ascent, with risers not exceeding 8 in.

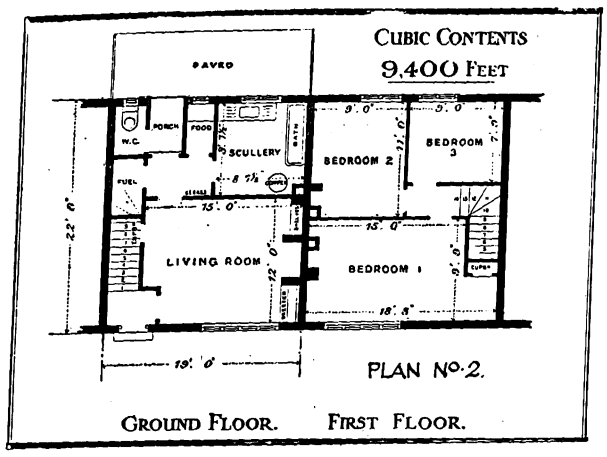
Cellars.—Unless special circumstances necessitate their provision, it is not desirable that cellars should be provided.

Stores.—A store for food and one for fuel should be provided. A tool store will be found a useful adjunct to a house in a rural area. The food store should be well lighted and ventilated by a separate window opening into the external air, and in order that it may be kept cool, should not be placed so as to adjoin any fireplace or chimney flue, and a sunless aspect is desirable. The size of these stores will depend mainly on the locality in which the house is built; in rural areas larger stores are generally required than in towns.

Closet Accommodation.—Separate accommodation should be provided for each house, and the entrance to it should be placed outside the house. A water-closet may be placed close to or built as part of the house, and access to the entrance should be under cover if possible. If an earth-closet is provided it should be placed at some distance from the house unless the earth-closet is provided with a movable receptacle and so situate that it cannot be entered otherwise than from the outside of the house.

Yard.—It is desirable that there should be a paved area immediately adjoining the back of the house, and that this area should extend to the entrance to the closet.

Receptacle for House Refuse.—It is desirable that the ashpit should not be fixed, but should take the form of a movable galvanized iron or enamelled iron ashbin, which should be required to be kept on a convenient portion of the paved area adjoining the back of the house.



PLAN OF A SIMPLE TYPE OF HOUSE WITHOUT PARLOUR.

From L.G.B. Housing Memorandum.

Materials—Walls, Floors, Doors.

The materials of which the houses should be constructed will vary according to the locality. The use of local materials generally tends towards economy. Brickwork, covered externally with rough cast or cement, is an economical form of construction, though not of such lasting quality as plain faced brickwork. Half-brick internal walls which carry the floor joists should be built in cement. Walls of habitable rooms should be finished internally in plaster; but sculleries, larders, and outbuildings may be pointed and lime-whitened.

Floors of living-rooms and bedrooms should be constructed of wood, those of sculleries and outbuildings being of solid concrete finished in cement. The floors of living-rooms can be constructed of deal boards either on joists or laid on concrete and nailed to fillets embedded in the concrete, but care must be taken that the concrete is absolutely dry before the boards are fixed. A layer of bituminous composition beneath the boards is desirable.

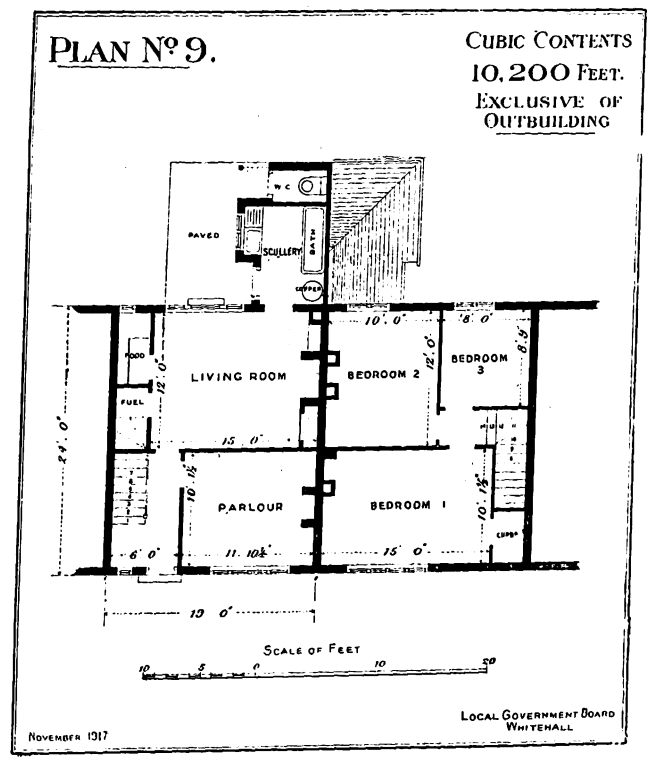
Strongly made ledged and braced doors are preferable to panelled doors of inferior quality.

Plans.

Annexed to this memorandum are plans designed to meet different requirements and situations. Of these we reproduce Nos. 2, 6, and 9.

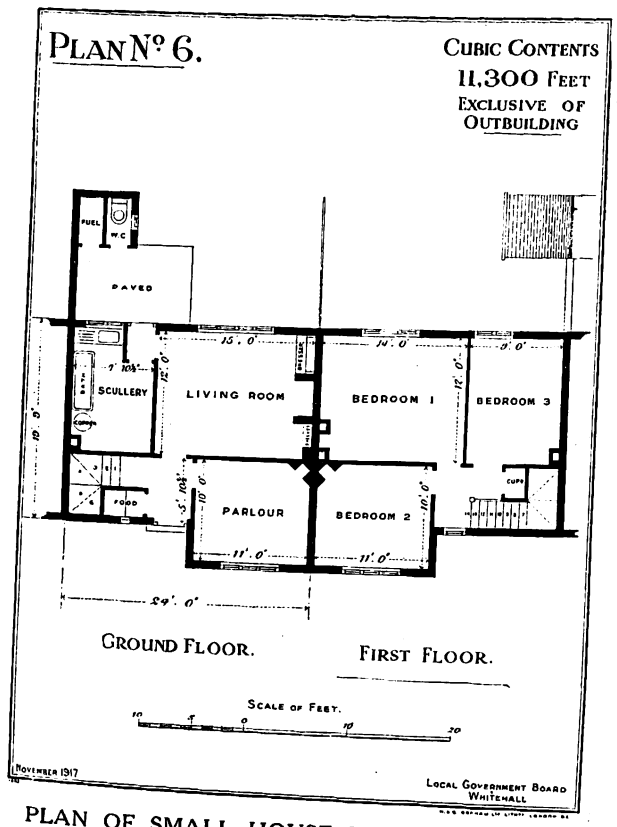
Plan No. 2 is a design for a simple type of house as described under "Accommodation and Arrangement of Interior and Outbuildings." It is not advisable for a house of this design to have a north aspect. The design provides for the offices in the main building instead of in outbuildings.

Plans Nos. 6 and 9 are designs showing arrangements for houses containing a parlour in addition to a living-room. The provision of a parlour will necessarily add to the cost of the



PLAN OF SMALL HOUSE WITH PARLOUR.

From L.G.B. Housing Memorandum.



PLAN OF SMALL HOUSE WITH PARLOUR.

From L.G.B. Housing Memorandum.

house, and, consequently, it should not be provided unless a sufficient rent is obtainable to justify it. It is desirable that the provision of a parlour should not lead to a reduction of the size of the living-room.

These plans are intended to serve as a basis upon which dwellings may be designed to suit the particular circumstances for which they are required. They purposely show only suggested arrangements of rooms or other accommodation. The result of suggesting official models of elevations might be to stereotype designs to some extent, and the Board are desirous of avoiding this. They think that the general designs and elevations may best be left to be decided by local custom or wishes. In this way it is hoped that there may be full scope for variety and pleasing effect, and that the dullness of uniformity may be avoided.

The cubic contents of the twelve types illustrated in the memorandum vary from 7,600 cubic feet to 11,300 cubic feet. The cubic contents are calculated on a measurement from the bottom of the footings to half-way up the roof, and for the purpose of the calculation the height of rooms is taken at 8 ft. as shown in the section on Plan No. 1.

The approximate cost of each dwelling may be obtained by multiplying its cubic contents by the current cost per foot cube in the locality in which the dwelling is to be erected.

THE EDUCATION OF THE ARCHITECT.

TO the letter on this subject which we reproduced in our February issue, Mr. Arthur Keen has written a reply, of which the substance is given in the italicized portions of the following rejoinder from Mr. Budden:—

School of Architecture,
University of Liverpool,
31 January 1918.

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—I do not know whether Mr. Arthur Keen's letter on "The Education of the Architect"—published in your issue for January—may be regarded as expressing only his own personal opinions, or whether it is to be considered as a semi-official *démarche* on behalf of the present Board of Architectural Education. But in either case it clearly demands a reply.

I propose to take Mr. Keen's principal statements point by point and to answer them. Before doing so I would refer such readers as are interested to my original letter and to Mr. Keen's, published respectively in the December and January issues of the JOURNAL. They will then be able to judge for themselves:

1. How far Mr. Keen may be held to have dealt with the questions raised by me in the first instance, and

2. The degree of accuracy with which I have represented his views in the italicized passages below.

The purpose of the Final Examination is to test a man's qualifications for practising as an architect.

This cannot be said to be achieved under the present system. A group of practitioners sit in London and conduct relatively brief and arbitrary tests. Candidates come before them from all parts of the United Kingdom. The examiners know nothing of the circumstances of the very varied training of those candidates: they have no direct knowledge of their abilities. All they know is that a professional Star Chamber, called the Testimonies of Study Committee, has at one time or another approved four designs submitted by each candidate; and that that Committee was itself also ignorant of the nature of the education of the authors of the designs and of the value which could legitimately be placed upon their work. Thus equipped, the examiners, apparently by a process of divination and clairvoyance, detect how much of any individual's performance in the Final is the product of cramming or may be ascribed to luck, and how much is evidence of genuine competence. A remarkable feat, but one fraught with overmuch risk for the person most interested in its successful execution. So conducted, the Final Examination may prove many things—but not a man's qualifications for practising as an architect.

The Final R.I.B.A. is a professional, the Intermediate a non-professional examination.

A false theory of architectural education is here proclaimed: the old Victorian antithesis of theory and practice is implied. So long as this sectional view of the subject obtains, so long shall we fail to secure efficiency in the training of the profession. The work of education cannot reasonably be divided into two compartments—one "non-professional," partly controlled by experts who teach and know the capacities of their students; the other "professional," in the hands of amateur educationists who merely examine and are necessarily without such essential information.

At present the number of professors or directors of schools who are voting-members of the Board of Architectural Education is less than one-third of the total effective membership: even if the schools dealt with the entire training of the architect, this would be a sound arrangement; but school training is only a beginning, and therefore the Board should consist mainly of those who have had long experience of practice.

In other words, empiric knowledge is to be considered as of more importance than scientific: and the exponents of empiricism are to dominate the final stages of qualifying education under all conditions.

Architectural education has not developed upon these lines in France or America, nor could it properly so develop anywhere.

It may be good polemics to represent the expert educationist as a person imperfectly qualified to deal with concrete issues, but I submit that it is at the least a disingenuous line of argument to take. An extensive practical experience is not the exclusive privilege of architects who do not teach. Professors and directors of schools are normally free to undertake private work, and do so, often upon a large scale. Mr. Keen cannot be unaware of that fact. The head of a School of Architecture who has not sufficient practical knowledge to justify his acting as examiner for the R.I.B.A. Final must be in a condition of very remarkable ignorance.

To deny ultimate educational powers to architects who both teach and practise, and to confirm in possession of such powers those who perform the latter function only, cannot commend itself to an impartial judgment.

The Testimonies of Study Committee is a strong one, and comprises some of the best-known men in the profession. To put the designs made as Testimonies of Study under the control of the School Professors would be wrong. The designs form part of a professional examination, and should be judged by practising architects.

Mr. Keen is in a better position to estimate the strength of the Testimonies of Study Committee than I am. For he doubtless knows the names of its members; whilst I, like the rest of the profession who lack private sources of intelligence, do not know.

Whatever may be its strength, however, it is the by-product of an obsolete system, and no confusion of the issue, by invidiously attributing to its members "professional" qualities, can justify its existence.

It would be useful to inform students of the reasons why their designs are rejected: but this course has been seriously considered and felt to be impracticable.

It would be more than useful—it would be sensible and just: and there would appear no explanation of this feeling of impracticability which does not reflect either upon the Testimonies of Study Committee or upon the Board of Architectural Education, or upon both, if both entertain it.

Students who have felt aggrieved by the decisions of the Testimonies of Study Committee have been interviewed, and the reasons for not accepting their designs have been explained to them.

One would like to know the precise number of the appellants: the ratio of that number to the total body of rejects since the Testimony of Studies scheme came into operation: and finally the percentage of inquirers who travelled to London from the provinces in order to satisfy themseves that justice had been done in their own cases.

It is probably a bad thing that the Schools seem impelled to work with one eye on the Institute Examination, but as this is actually the case the examination should be so shaped as to exert the soundest possible influence on education.

No examination conceived and directed by a centralized unrepresentative and mainly non-teaching body can under any circumstances exert other than a bad influence on education.

The remedy does not lie in tinkering with the examination, but in its abolition, in a reconstitution of the Board of Architectural Education, and in the establishment of a decentralized examination conducted through the instrumentality of the competent authorities at the teaching centres.

When the granting of qualifying degrees is on certain terms delegated to such authorities—as, in the case of the Profession of Medicine, it is by the British Medical Council—then there is some guarantee that the qualifications are of value. An Institute merely operating examinational machinery in the metropolis can offer no equivalent assurance:

To form the Board of Architectural Education into a kind of administrative body for the Schools would be an error. The individuality of the Schools is a valuable asset, and nothing should be done to impair it or to weaken the spirit of emulation that should exist between the various Schools.

Presupposing that the Institute utilized the Schools to prepare candidates for the profession and to control admission to it; and presupposing again that the Board of Architectural Education were reconstituted upon a logical representative basis, the functions of the Board would include:—

1. The setting up of a certain minimum standard for the Intermediate and Final Examinations and the enforcement of that standard.

2. The appointment from its own membership of external examiners whose business it would be to attend and assist at the examinations and to report to the Board.

The Board would, in short, possess an effective authority and would act as the General Council of Medical Education acts. This, so far from impairing the individuality of the Schools or weakening their spirit of emulation, would have precisely the opposite effect. The Schools of Medicine in provincial cities are famous: each one of them, though conforming to a general scheme of education, has distinguished itself in some particular branch or branches of medicine or surgery. As much cannot be said for the Schools of Architecture—nor ever will be, as long as existing conditions prevail.

The great strength of medical education, the confidence which it inspires, and the prestige which it gives, are largely due to the broadness of its basis and the essential unity of its conception. It is not manipulated by a London club, nor are its professors considered incompetent to complete the processes which they initiate.

Lest Mr. Keen should think it necessary to point out that medicine and architecture are different subjects, let me say that the methods which most directly give effect to the fundamental principles of all qualifying education should be as applicable in one sphere as in the other.

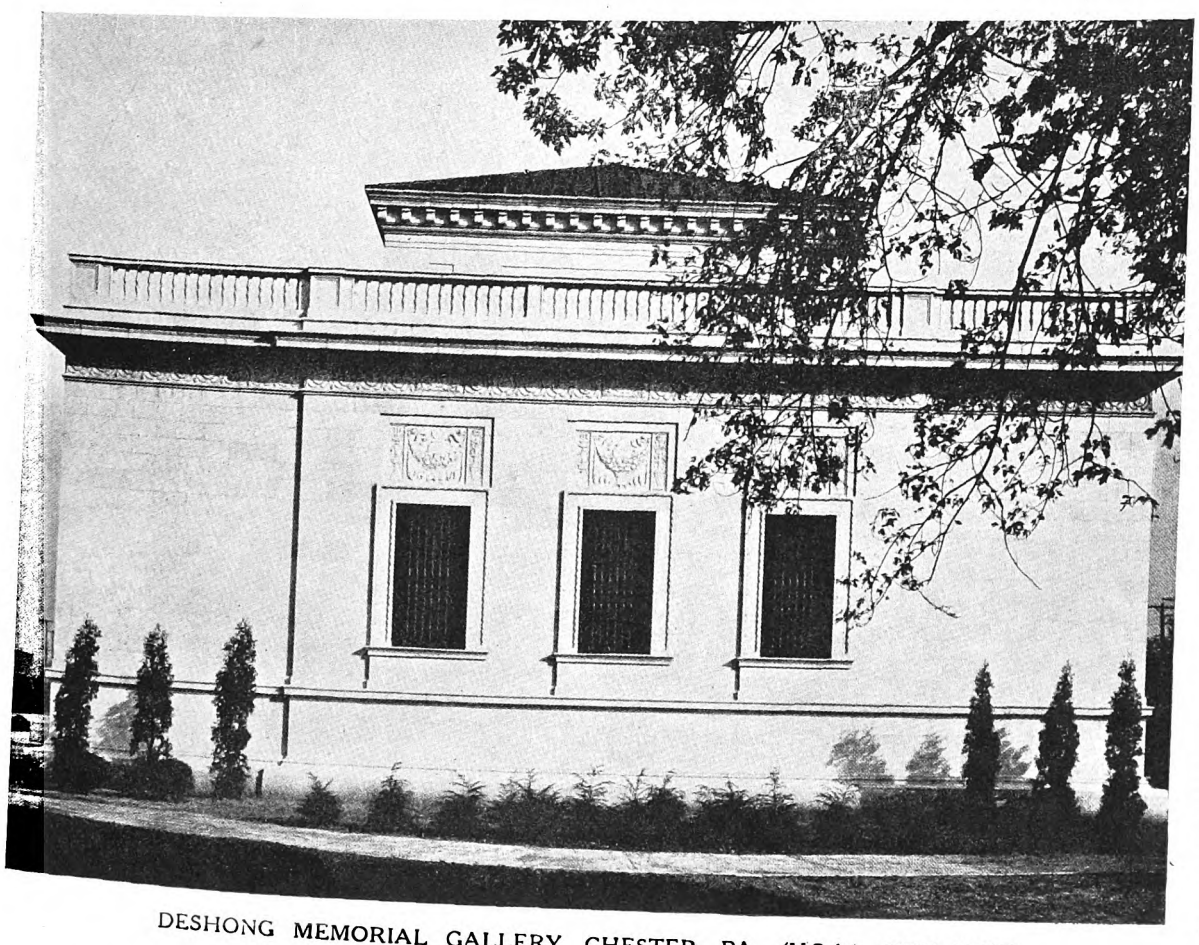
Yours, etc.,
LIONEL B. BUDDEN [*A.*].

P.S.—As Mr. Millard's proposal (repeated and amplified by Mr. Keen), that the School directors should confer and lay their conclusions before the Board of Architectural Education, did not seem to have evoked any response, I had taken upon myself to write to Professor Dickie and to suggest to him that he should invite the heads of the Schools at an early date to a conference at Manchester—the most generally convenient centre for the purpose. I understand now, however, that the Board is itself taking steps to summon such a conference.

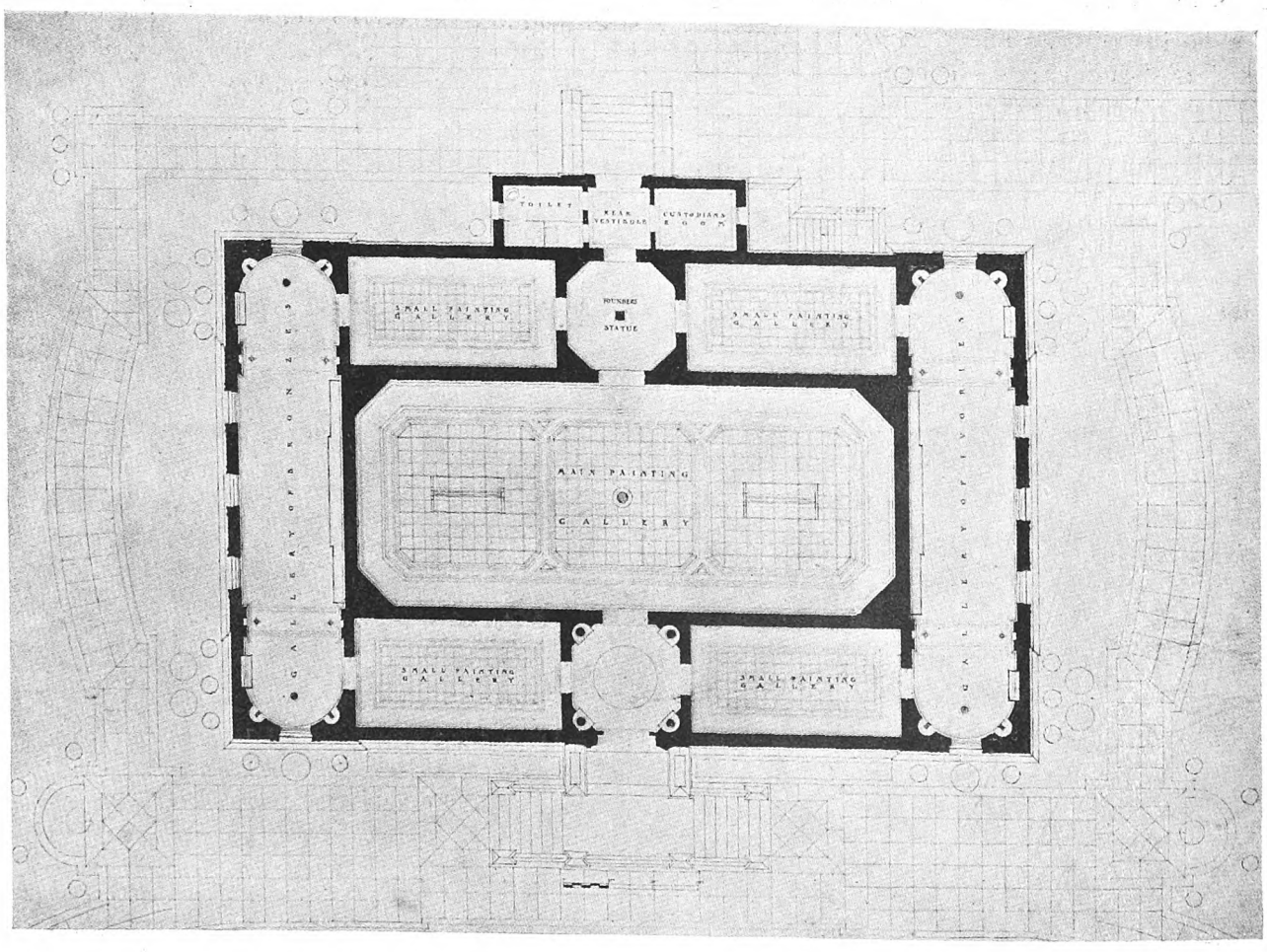
L. B. B.

AN AMERICAN MEMORIAL GALLERY.

THIS delightful little building, in which Classic and Italian Renaissance motifs are skilfully mingled, has been erected to house the late Mr. Alfred O. Deshong's collection of modern paintings and Chinese bronzes and ivories. At his death, in 1913, Mr. Deshong bequeathed his estate, with its mansion and art collection, to the city of Chester, on condition that a suitable building should be erected for housing his works of art. The building illustrated is the result of two competitions, in both of which the successful architects were Mr. Brazer and Mr. Robb (associated). Constructed of marble, it is fitted with bronze doors and window grilles treated with a patina to match the antique Oriental dogs and lanterns placed about the exterior of the building. Fire-resisting construction is used throughout. The main gallery is directly upon the ground floor, but cemented pipe-trenches encircle this room under the surrounding galleries, which have floors of reinforced concrete construction covered with cork tile. Each gallery is cut off from the adjoining galleries by automatic sliding copper-covered fire-doors.



DESHONG MEMORIAL GALLERY, CHESTER, PA., (U.S.A.), SIDE VIEW.
Clarence W. Brazer and E. Donald Robb, Architects.



DESHONG MEMORIAL GALLERY, CHESTER, PA. (U.S.A.).

Clarence W. Brazer and E. Donald Robb, Architects.

(*See preceding page.*)

Plate I. April 1918.

STATUE OF ST. GEORGE IN THE CHAPEL OF ST. MICHAEL AND ST. GEORGE, ST. PAUL'S CATHEDRAL.

Henry Poole, Sculptor.

(*See page 76.*)

FLEMISH INFLUENCE IN KENTISH BRICKWORK.

By NATHANIEL LLOYD.

Illustrated with Photographs specially taken by the Author.

(*Concluded from p. 47, No. 256.*)

HALF a mile from Hales Place is Brunger's Farm with its crow-stepped porch (Fig. 11), obviously the work of the same hands as the well-house at Hales Place. The bricks measure $9\frac{1}{2}$ by $4\frac{1}{2}$ by $2\frac{1}{16}$ in., and five courses rise $13\frac{1}{4}$ in. A few years ago the bricks forming the final step of this porch gable required resetting, and the work was carried out by a local builder, who believed that he had faithfully replaced each brick. Nothing would convince the yeoman proprietor that this was not the case, until it was pointed out that the finial had been the same as those of the well-house gables at Hales Place, which he could still view for himself. So much for "careful restoration."

It may be mentioned that the existing windows shown at Brunger's Farm are not original. The windows contemporary with the porch consisted of five lights each, with brick mullions and circular heads, similar to those of the Hales Place well-house. The farmhouse also had crow-stepped gable walls, and altogether a marked foreign appearance.

Near Brunger's Farm is what was once a fine large half-timbered house known as "Finch Den." Its principal entrance has extremely interesting brick piers, one of which is illustrated (see Fig. 9). All the bricks composing this are hand-cut, including those of the ball finial, the seating of which appears to be formed of a flooring tile. The bricks measure $9\frac{1}{4}$ in. to $9\frac{1}{2}$ in. by $4\frac{3}{8}$ in. by 2 in. to $2\frac{1}{4}$ in., and five courses equal $14\frac{1}{8}$ in. The coping of the low wall is formed of large moulded bricks, evidently moulded for the purpose. As this is unusual and effective, I give a measured drawing of it (p. 66).

Three miles from Hales Place, but only about two miles from the nearest end of Tenterden, is Smallhythe* Church (a building of considerable height for its area), which had crow-stepped porch and main gables crowned with cut brick finials. These were, however, ruined when the church was "restored" some thirty-five years ago. Of the windows, filled with brick tracery, that shown in the illustration (Fig. 12) is the best preserved, the tracery of the others having been "restored" with bricks which were not moulded to the curves; in consequence, the curves consist of a series of "flats." This window vividly recalls similar tracery in Bruges and elsewhere, yet the treatment of the tracery and the splayed reveals are, in their way, quite distinct. This building, licensed in 1509, must have been erected in the opening years of the sixteenth century.

Some six or seven miles from Tenterden is Sissinghurst Castle, formerly known as Sissinghurst Manor. It acquired its present name of Castle during the Seven Years War, when three thousand French prisoners were quartered there. The mansion was built by Sir John Baker, who was Recorder of London, Speaker of the House of Commons, Attorney-General, and Privy Councillor to Henry VIII, with whom he was a great favourite, and who left him the large sum (in those days) of £200 in his will. Sir Samuel Baker, the discoverer of Lake Albert Nyanza, was a lineal descendant of Sir John, who died in 1558. From 1526 to 1530 Sir John Baker was Ambassador to Denmark, and no doubt he had ample opportunity of becoming familiar with the brick buildings of the Low Countries.

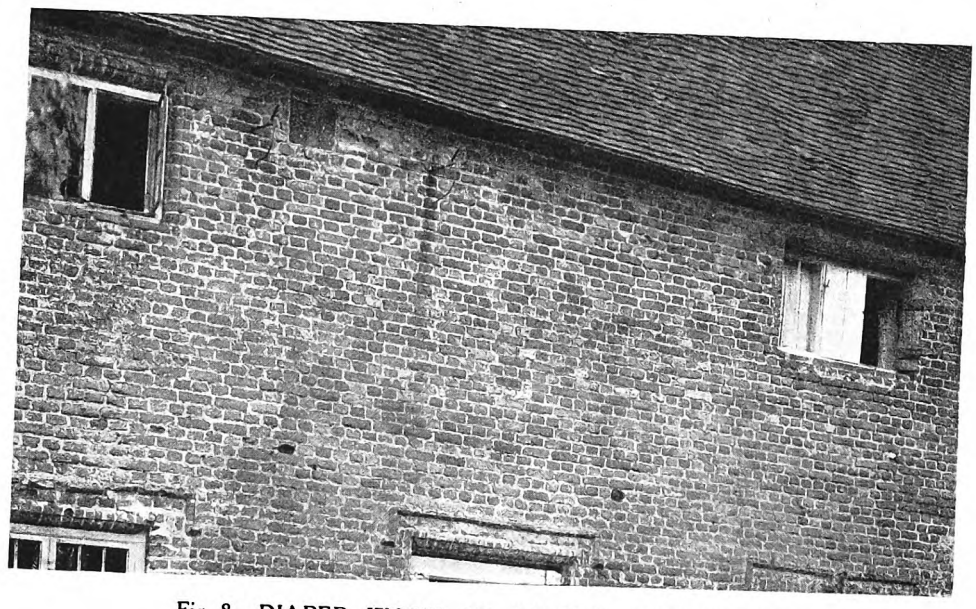
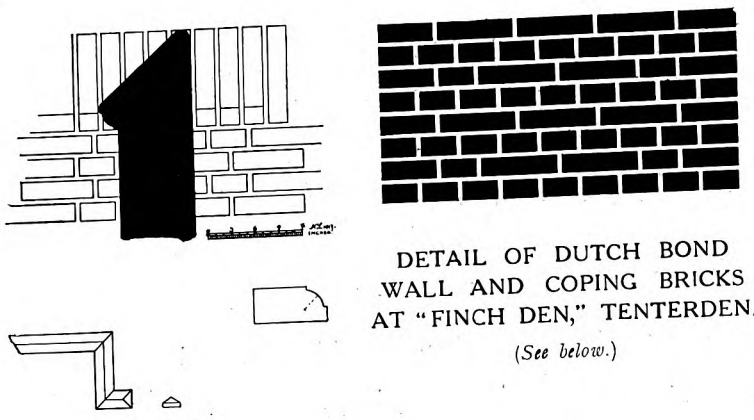


Fig. 8.—DIAPER WORK AT SISSINGHURST CASTLE.

There does not appear to be any exact record of the date of building, or whether it was erected in the first or second quarter of the sixteenth century. The house appears to have been entered through the gateway of the existing tower (Fig. 15), but has entirely disappeared, which is not surprising in view of Sir Horace Walpole's statement that it was built for show, and that the back of the house was nothing but lath

* Smallhythe = Small light.



DETAIL OF DUTCH BOND WALL AND COPING BRICKS AT "FINCH DEN," TENTERDEN.

(*See below.*)

and plaster. He adds that Sir John was fond of display and sacrificed durability to appearance!

The existing buildings, intended for stables and lodgings, are of a very different character, being substantially built of brick. The bricks measure $9\frac{1}{4}$ in. by $4\frac{1}{4}$ in. by $2\frac{3}{8}$ in. and are laid with thick joints, five courses measuring $14\frac{1}{4}$ in. The doorways and window openings are furnished with a neat moulded brick label of simple form. These openings have ovolo-moulded brick heads, jambs, and sills. The same moulding is used for the weathering of the plinth. This is the most elaborate moulding used on these buildings, all

Fig. 9.—GATE PIER AND WALL TO "FINCH DEN," APPLEDORE ROAD, TENTERDEN.

Fig. 10.—CHIMNEY-STACK AT KING'S HEAD FARM, SISSINGHURST VILLAGE.

(*See measured drawing, p. 67.*)

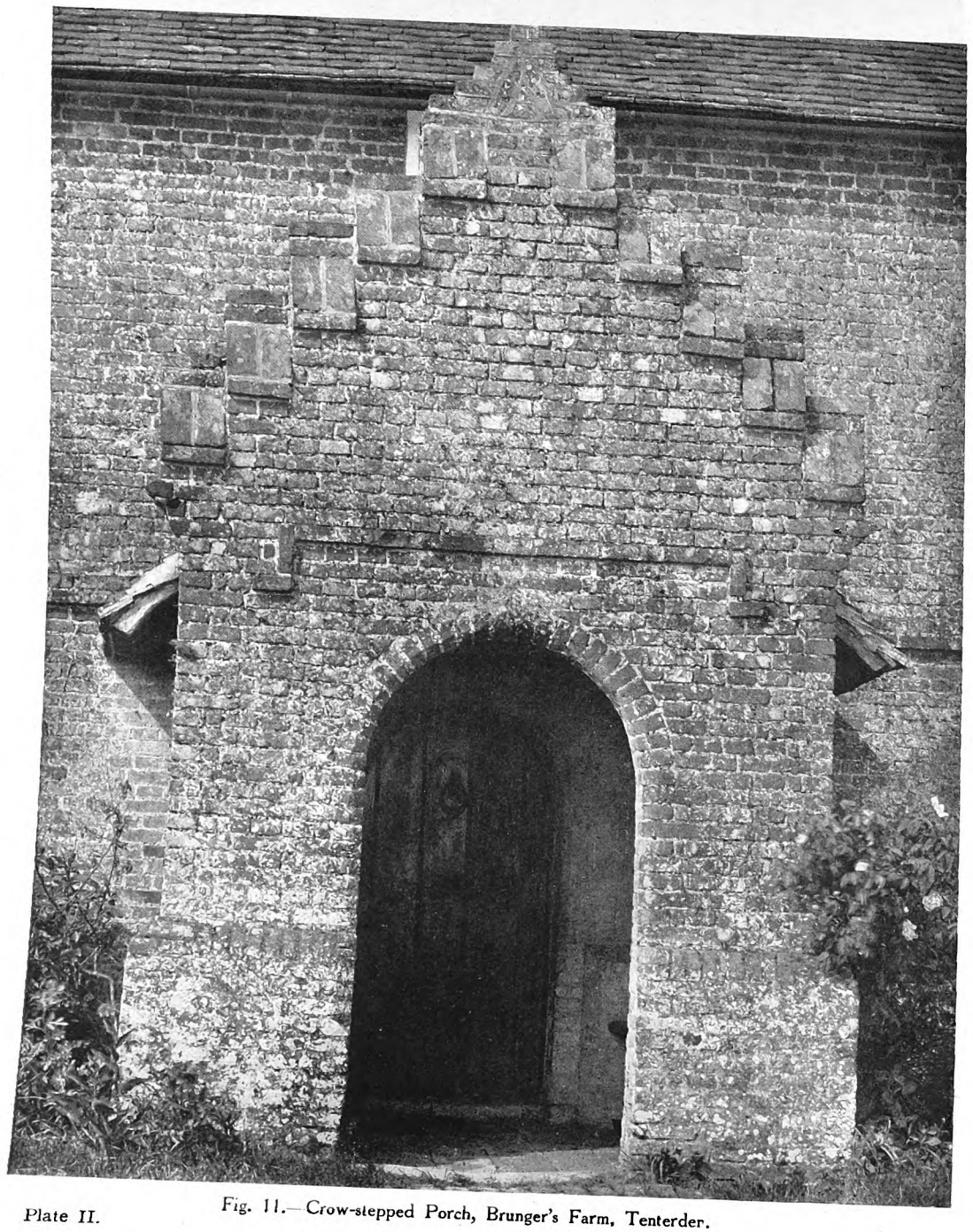


Fig. 11.—Crow-stepped Porch, Brunger's Farm, Tenterder.

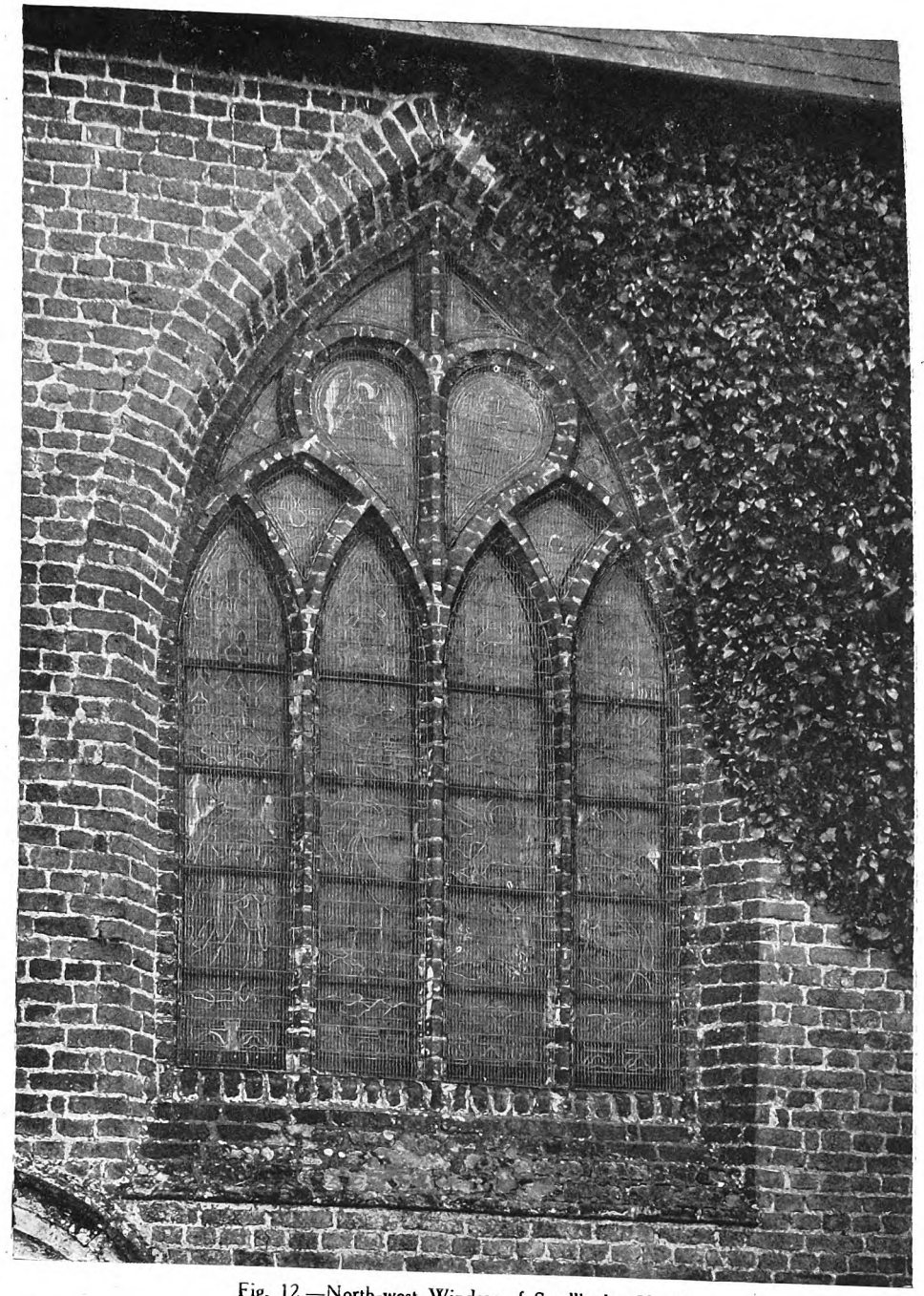
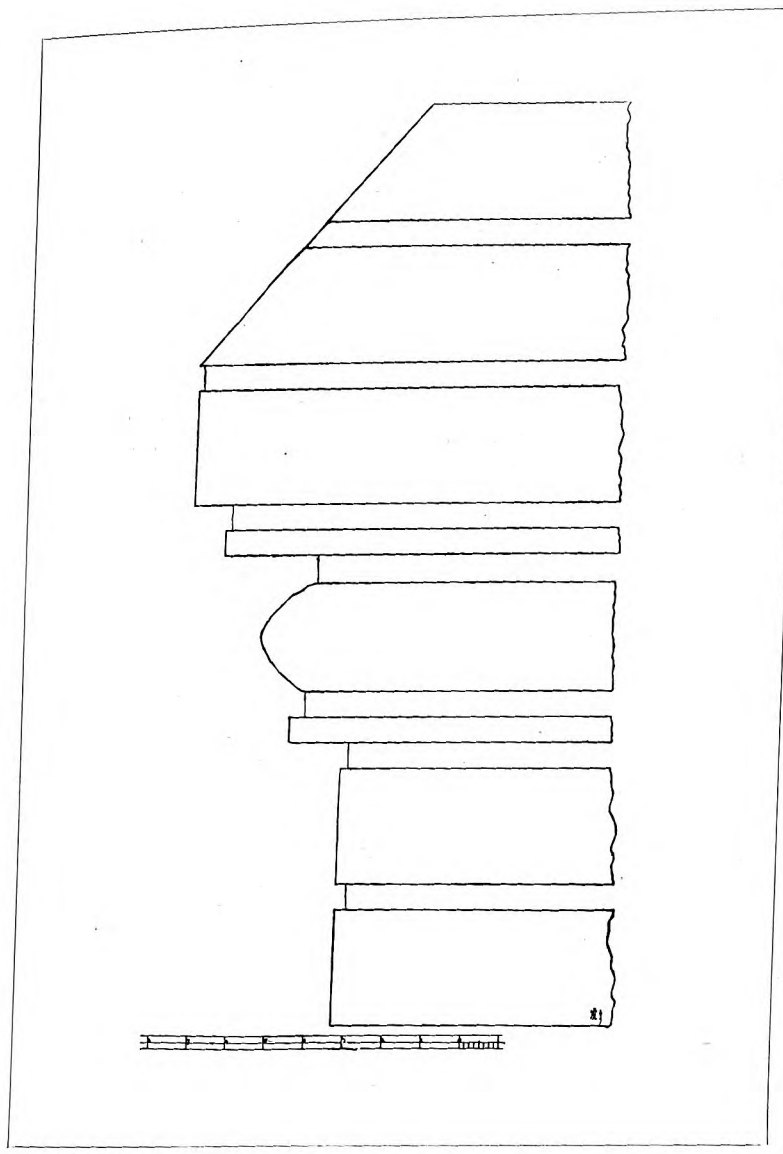


Fig. 12.—North-west Window of Smallhythe Church.

Fig. 13.—Gable on East Front of Buildings at Sissinghurst Castle.

Fig. 14.—Gable on West Front of Buildings at Sissinghurst Castle.



DETAIL OF OVERSAILING COURSES OF CHIMNEY-STACK IN SISSINGHURST VILLAGE.

(*See Fig. 10.*)

the details being carried out with it or with simple chamfers, etc.

The treatment of the gables on east (Fig. 13) and west (Fig. 14) fronts is worthy of notice as being essentially Flemish in character and on account of its saving the introduction of stone or other copings. The octagonal chimneys and the excellent finial to the gable on the east front are as simple as they are effective. The diaper work, which is seen in Fig. 8, is worthy of attention. Modern diaper work is seldom satisfactory. The slightly vitrified headers are most appropriate for this purpose, but the darkest and strongest are usually chosen. The result is that the pattern stands out hard and sharp, instead of in the soft and mellow manner of the old work. What further emphasizes this crudeness of modern work is the almost invariable practice of filling a wall space with it evenly and symmetrically, whereas in old work the pattern softened at the margins and faded away unequally at various points.

Aggressive diaper work is unpleasant and even distressing to the eye, but if treated suggestively as indicated, and as was done by the old builders, it forms a charming treatment of wall surfaces. It may perhaps be well to mention that, owing to the vitrified headers reflecting light, diaper work, which in reality is darker than the surrounding brickwork, appears lighter in a photograph.

In Sissinghurst village is a large external chimney (Fig. 10) of remarkably fine proportions. The treatment of the offsets is the same as that of the gable copings at Sissinghurst Castle, but attention should be especially directed to the oversailing courses of these and of the chimney cap. A detail is given of one of these, but no two are identical, and it is doubtful whether any bricklayer, working only from a drawing, would produce so satisfactory an effect, unless he was gifted with as discriminating an eye as that of the man who built this chimney. The bricks used measure $9\frac{1}{4}$ by $4\frac{3}{8}$ by $2\frac{1}{8}$ to $2\frac{1}{4}$ in., and five courses measure $13\frac{1}{2}$ in. The splayed brickwork which crowns the cap is not an original feature, but a modern addition, which mars its proportions.

The examples illustrated are interesting as being constructed of one of the two building materials most largely used in and about the Weald of Kent during several centuries. The other material, which was even more largely employed, was oak, and probably no southern district is so rich in timber-and-plaster dwellings, dating back almost to the fourteenth century, as that from which these illustrations of the sister material have been drawn.

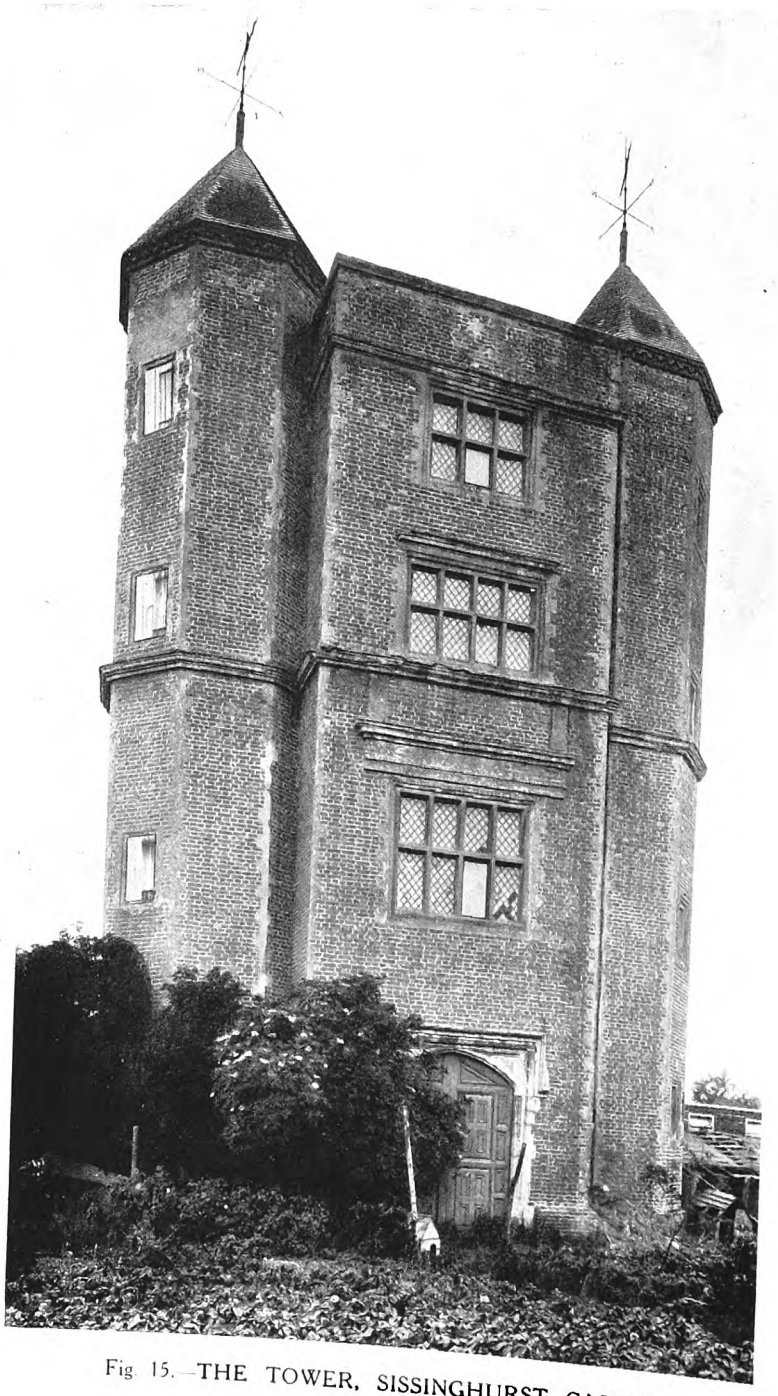


Fig. 15.—THE TOWER, SISSINGHURST CASTLE.

THE SHIRE HALL, HERTFORD.

By ARTHUR T. BOLTON, F.S.A., F.R.I.B.A.

THE Shire Hall of the county of Hertford, in which Assizes and Quarter Sessions are still held, stands on the north side of Fore Street, in the centre of the market-place at Hertford. By the Charter of James I the Corporation received the grant of "a house on the Royal waste called the Town Hall," with a reservation of the right to hold Sessions of the Peace there.

By an Act of Parliament, 8 George III, passed in 1768, the old Shire Hall, dating back to James I,* was pulled down, and power given to levy an assessment for the erection of the new one, which was finished in 1771 at a total cost of £5,620 3s. 6d., exclusive of the site, £1,929 14s. 8d.

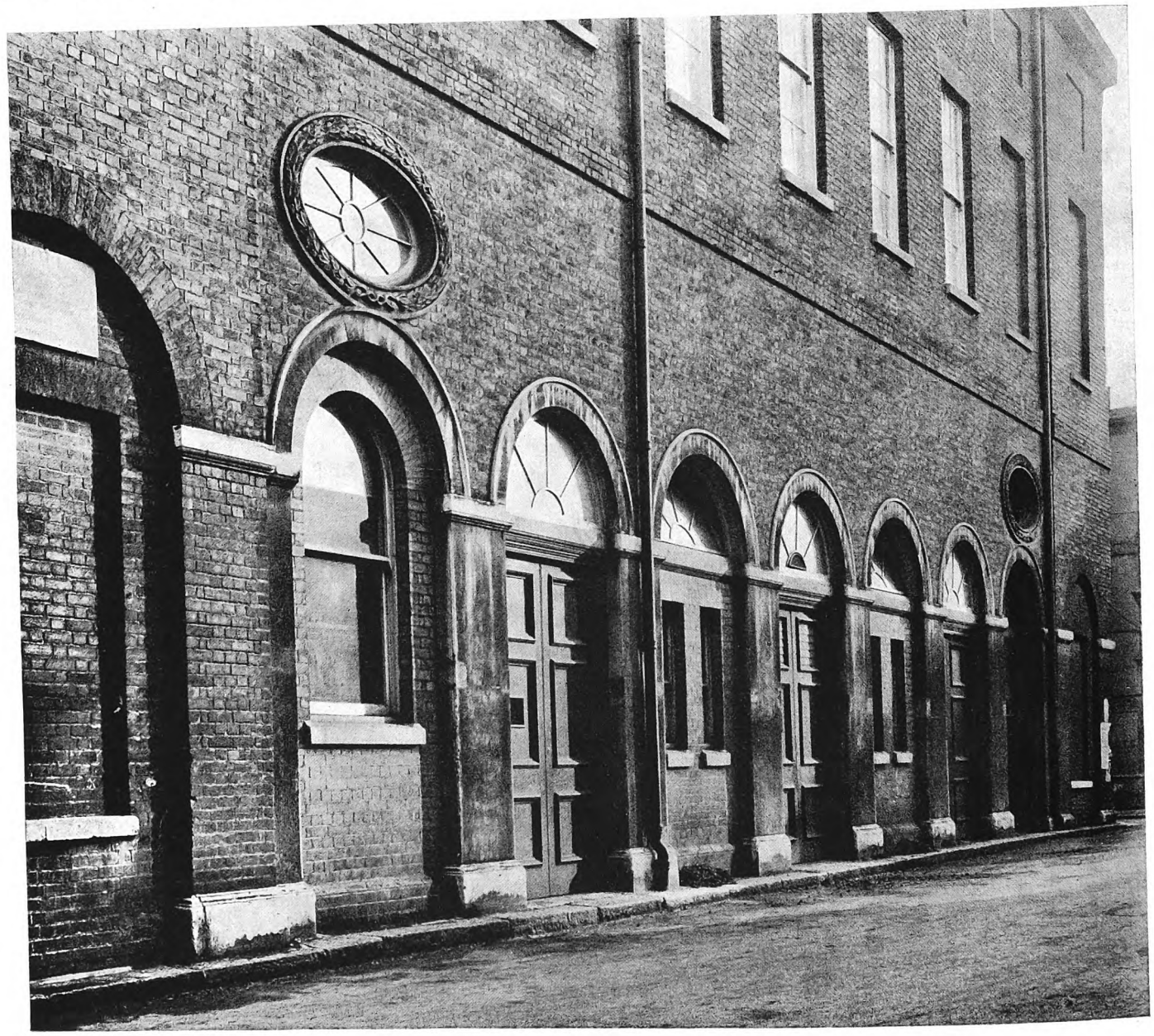
In the Soane Collection there are no fewer than five plans and four elevations relating to the building scheme, as a second alternative site, a little farther removed from the centre of the town,† was also under consideration. As we shall see, however, these drawings are only half the story, as six sets of drawings were made in all by James Adam, for which we have his bill of charges. The chief drawings have, in fact, been lost, and all we have are outline duplicates of some of the originals. The existing building by James Adam has suffered much from injudicious alteration; but the drawings here given will convey a good idea of the unassuming character of the original design.

The Shire Hall at Hertford has the massive plainness of those old breweries and warehouses that London knew so well how to build up to the end of the first quarter of the nineteenth century—buildings which derive, perhaps, from the parent stock of the Chelsea Hospital, a type whose charms are not obvious to the careless passer-by. In spite, therefore, of some rough handling in later times, there is still about the Shire Hall of Hertford an invaluable trace of the personal work of James Adam.

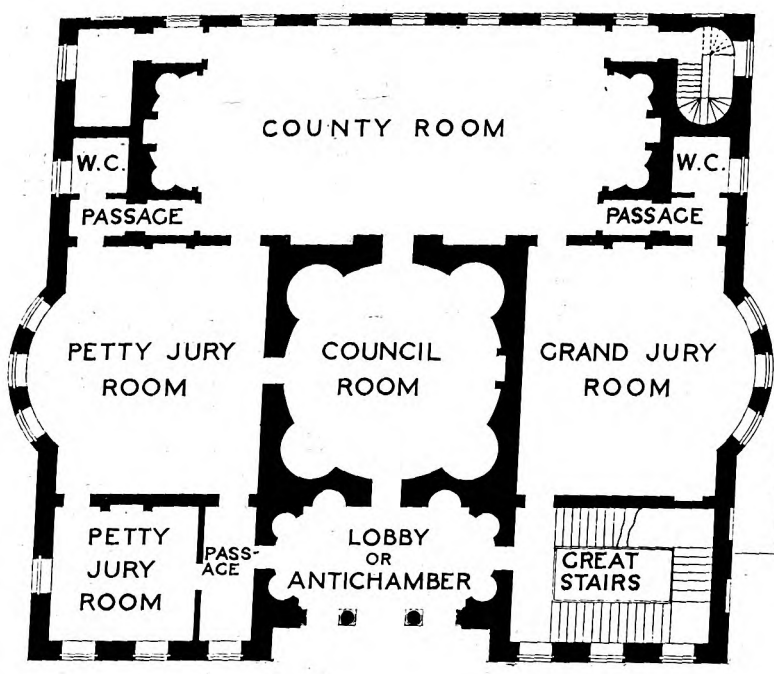
The scheme is masterly in its simplicity. The principal floor is a complete suite centred on a top-lit, domed rotunda,

* It was a picturesque timber building, of which there is a view in the British Museum.

† The alternative site was a garden opposite the Blue Coat School.

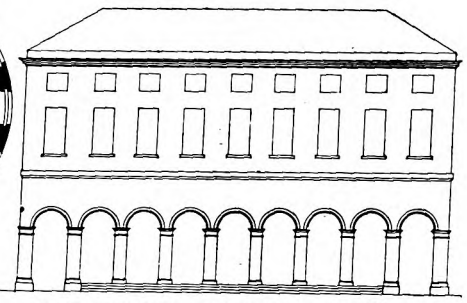


THE SHIRE HALL, HERTFORD: VIEW SHOWING ARCADES AT BACK.
James Adam, Architect.



SHIRE HALL, HERTFORD
JAMES ADAM, ARCHITECT, 1767.
PLAN OF THE FIRST PAIR OF STAIRS STORY OF THE COURTS OF JUSTICE.

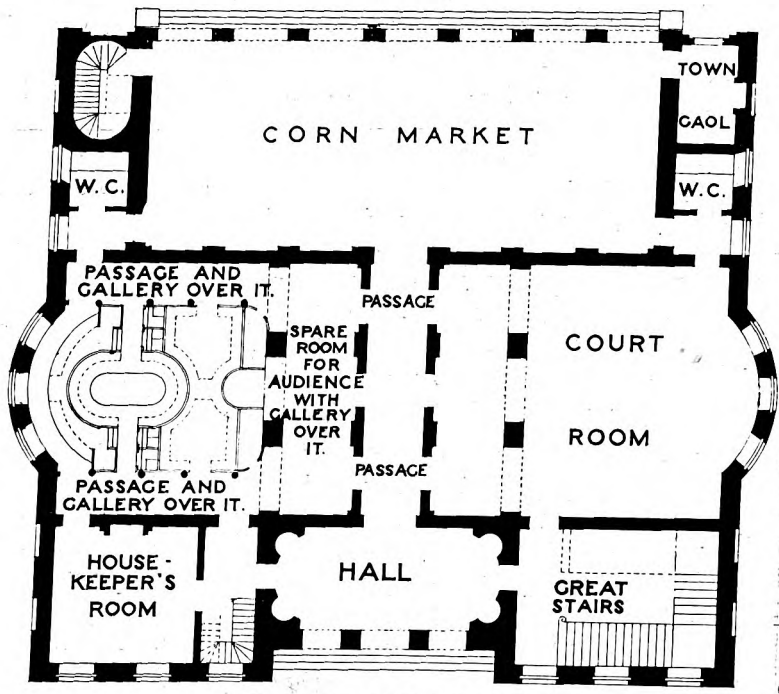
SCALE OF FEET.



ELEVATION OF BACK FRONT SHOWING CORN MARKET.

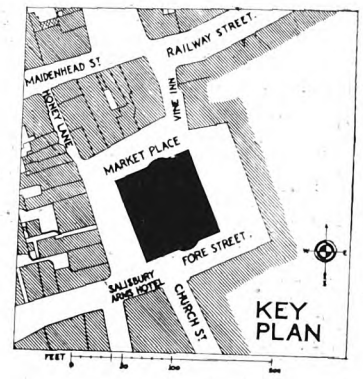
SCALE OF FEET.

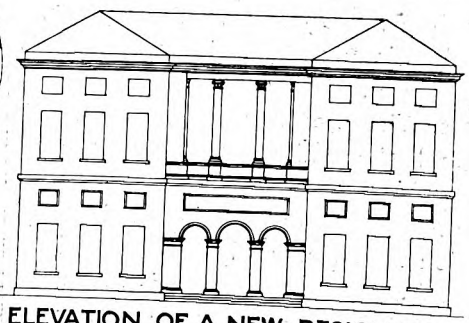
SHIRE HALL, HERTFORD
JAMES ADAM, ARCHITECT. 1767.



PLAN OF GROUND STORY.

SCALE OF FEET





ELEVATION OF A NEW DESIGN FOR THE COUNTY ROOM, COUNCIL RM., COURTS OF JUSTICE &C. FOR THE COUNTY AND TOWN OF HERTFORD PROPOSED TO BE BUILT FRONTING THE MARKET PLACE.
PRINCIPAL FRONT.

SCALE OF FEET.

THE SHIRE HALL, HERTFORD: PLANS AND DIAGRAM ELEVATIONS.
James Adam, Architect.

VIEW IN LAW COURT: GROUND FLOOR.

of some 30 ft. in diameter. This focus forms an ante-room to the assembly or county room, 65 ft. by 24 ft., which occupies the southern façade. Right and left of the rotunda are two large rooms, now the council chamber and the committee-room, each with an apse, which forms the centre feature of the east and west façades. These were for the grand and petty juries. The north front of the building presents a central vestibule with apsidal ends, which was a columned loggia, but is now, unhappily, built up. The main stairs to the right, the secondary stairs, and the present mayor's parlour on the left, complete the plan. On the ground floor below, the market hall, an open space with seven arches to the south, occupies the area under the assembly-room. The whole centre of the plan is taken up with the two courts of justice, separated by a middle passage, where the court cells are now placed. The entrance hall and the staircases occupy the northern front on this floor.

The simplicity of this distribution finds a suitable expression in the external grouping and treatment of the façades. Everything is in the common local stock brick, except for the modest stone cornice and a blocking course, the stone sills of the windows, and the solid masonry piers of the formerly open arcade of the original market. These arches have now been built up, as the market has been transferred elsewhere; consequently the intended effect of light and shade for this southern façade has been destroyed.

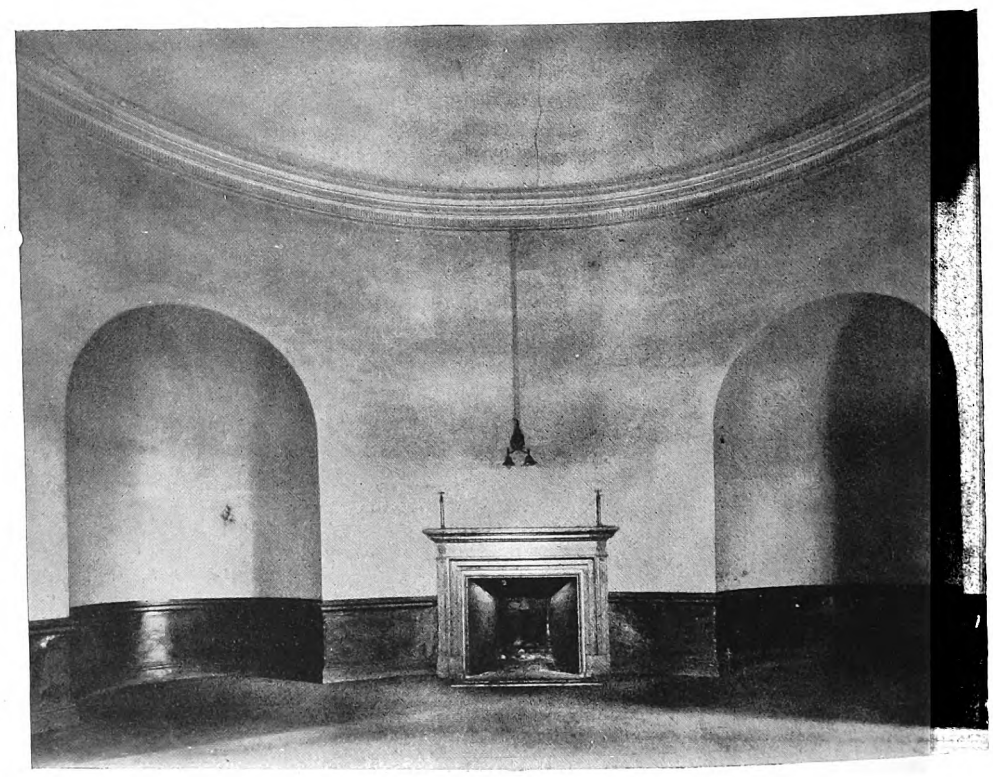
The effacement of the columned loggia on the first floor of the principal, or north, front, has further deprived the Shire Hall of its chief feature. This loggia is shown in a small print of 1830, one of a set of fifteen views of Hertford.

Internally the treatment is only a background for characteristic Adam decoration which has never been applied, but a little knowledge of the other works of the Adelphi Brethren will enable the visitor to realize that the principal floor would have been a remarkable whole in a completed condition. The stringent economy that will be seen to have presided over the original construction has not been relaxed since, and doubtless by the man in the street the Shire Hall is hardly classed as architecture, particularly in recent days of municipal palaces.

By the kindness of Sir Charles E. Longmore, Clerk of the Peace, I have examined the County Rolls at Hertford, which have been excellently collected and bound,* and have thus obtained some most particularly interesting facts relating to James Adam and the way in which this building was carried out. It appears that on 5 October 1767 a meeting was held at the Bell Inn, Hertford, of the "Commission for the erection of the Shire Hall at Hertford. *Present:* High Sheriff Thos. Plumer Byde, Jacob Houblon, John Calvert, Timothy Caswall, Geo. Jennings, Thos. Halsey, Wm. Cowper, Frederick Young, Charles Barnes, John Searancke, and Henry Dunster," who, having taken the several plans into consideration for the building a County Hall, and finding it cannot be built upon the spot where the present Town Hall now stands, to answer the purposes of the County and conveniences of the market, are of the opinion that a piece of ground ought to be purchased convenient for the purpose of building of the said County Hall, which determination the Commission hath ordered Sir Thomas Plumer Byde to report at the general Quarter Sessions of the Peace, and to meet again."

The alternative site was a garden facing the Blue Coat School, then a good open space and not very far away. Accordingly it is proposed on 21 November 1767 that "a sum not exceeding £6,000, to be raised by way of annuities for lives, and to apply to Mr. Toller for the purchase of the garden ground opposite the Blue Coat Hospital, rented by

* "Herts County Records: Notes and Extracts from the County Rolls," W. J. Hardy, F.S.A., 1905, prints many of the above particulars; but I have given the technical matter in greater detail.



VIEW OF ROTUNDA: FIRST FLOOR.

John Baker." Apparently, however, there were difficulties in this connexion which could not be overcome, and the next document is the following letter from James Adam, who appears to have been written to, both to send in his account for work already done, and to make another plan and estimate, omitting the County Room : *

SIR,—According to your desire I send you inclosed the Bill for the different Designs of the Shirehouse, with the Estimates and other expenses. If the number of the Designs that have been done and the time and trouble about this affair is fully considered, I am persuaded the Gentlemen will find this Bill to be very moderately charged, which will give me great pleasure.

I am, Sir,
Your Most Obedient Servant,
JAMES ADAM.

Grosvenor Street, 30th July 1768.

The Honourable The Justices of the County of Hertford.
To Robert and James Adam, Architects.

1767.

First Design.

Sept. 26. To a plan of the first floor of a Shire house proposed to be built in the Market Place at Hertford.
To a plan of the second or one pair story.
To an Elevation of the Principal Front towards the Market place.
To an Elevation of the Back Front £35 0 0

Second Design.

To a plan of the first Floor of a Shirehouse proposed to be built in a garden at one end of the town.
To a plan of the second or one pair story £30 0 0

Third Design.

Nov. 13th. To a plan of a Shirehouse of one floor only for the same situation, leaving out the Council Room.
To an Elevation of the Principal front of this design. £25 0 0

Fourth Design.

To a plan of a Shire House of one floor only for the same situation, leaving out the Council room as above, but adding a Hall, Ante Rooms, and Retiring Rooms.
To an Elevation of the principal Front of this Design with a Semi Circular Portico £25 0 0

1768.

Fifth Design.

Jan. 9. To a plan for the first floor of the Design for the Market Place with various alterations, and the Courts of Justice and Corn market enlarged, etc.
To a plan of the second or one pair story.
To an Elevation of the Principal front of this design.
To an Elevation of the Back front of Ditto.
To an Elevation of one of the ends.
To a Section of ye building from East to West.
To a Section of ye building from North to South ... £30 0 0
£145 0 0

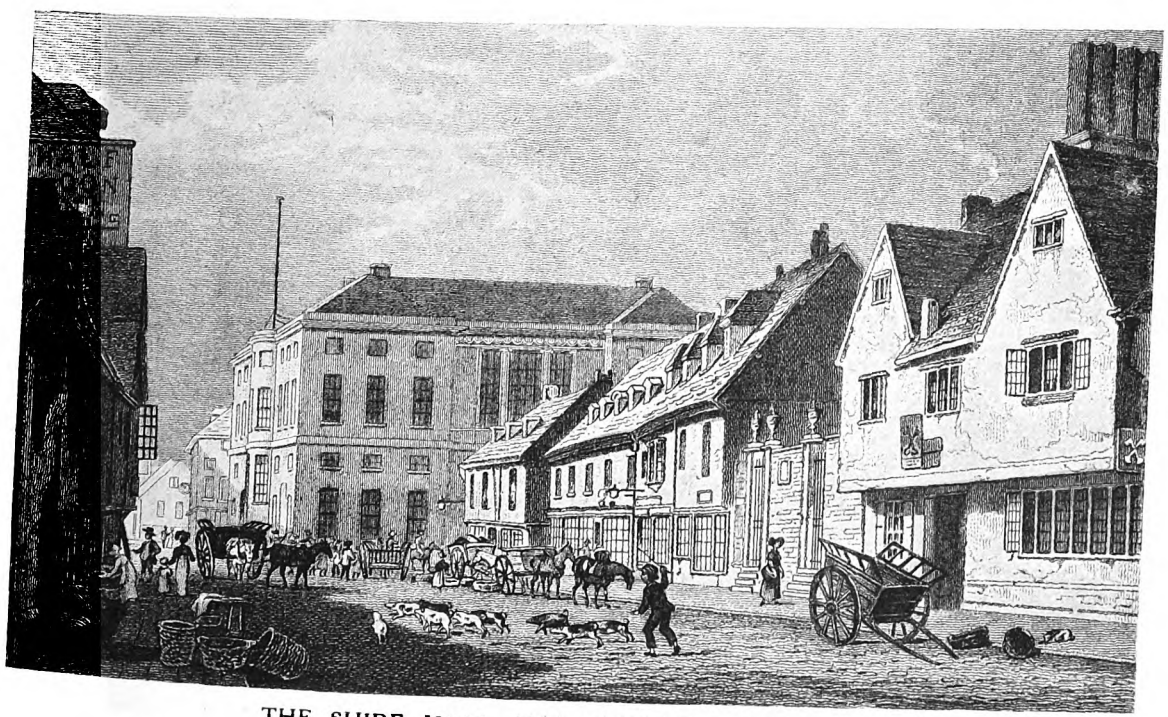
Sixth Design.

July 9. To a plan of the Shire house for the Market place leaving out the County Room.
To a plan of the second or one pair of stairs story.
To an Elevation of the Principal Front of this Design.
To an elevation of the Back front.
To an Elevation of the Ends.
To a Section of the Building from East to West.
To a Section of the Building from South to North £30 0 0
To a particular estimate of the fifth Design £15 15 0
Ditto ditto sixth £12 12 0
To 3 journeys to Hertford on this business with expenses ... £15 15 0
To 3 days' attendances at the Committees of the Houses of Lords and Commons upon the Bill for the Shire House ... £3 3 0
Total £222 5 0

* It should be explained the County Room is apparently an Assembly Room to be included in the scheme by means of a subscription, by which about £800 seems to have been provided.

VIEW OF FORE STREET WITH THE SHIRE HALL IN THE DISTANCE.

Reproduced from a late Eighteenth-century Engraving, by courtesy of Mr. R. T. Andrews, of Hertford Museum.



THE SHIRE HALL AND FORE STREET IN 1823.

Reproduced from an old Engraving, by courtesy of Mr. R. T. Andrews, of Hertford Museum.

It does not appear whether this account was paid at the time, and it is possible that it was eventually carried forward and added into the cost of the building, as arranged by the subsequent contract.

An advertisement drawn up by the Clerk of the Peace was ordered to be inserted in the newspapers,* as follows :—

HERTFORD SHIRE HOUSE.

To the Landowners of the County of Herts.

His Majesty's Justices of the Peace at General Quarter Sessions, held this day by advertisement, having taken into consideration the several plans laid before them for building a Shire Hall, and being desirous of carrying into execution the Plan most agreeable to the Landowners of the said Borough, you are herewith desired to meet the Justices to be assembled at a further adjournment of the said Sessions, to be held at the Town Hall on Saturday, the 17th day of September next, at 10 in the forenoon, to give your opinions which of the said plans ought to be preferred.

THOS. NICHOLL,
Clerk of the Peace.

Dated the 9th Day of August, 1768.

It would seem as if this meeting must have decided upon James Adam's plan in preference to that of the writer of the following letter, who adopts a severe attitude in defence of his previously favoured design :—

Richard Norris to the Worshipful Justices of the Peace.

Gentlemen,

I received a letter from your Clerk, Mr. Nicoll, dated ye 11th Aug. last ; the purport was I might, if I pleased, attend at the adjournment with my plans, divested of all superfluous ornament, it being the sense of the gentlemen to build the Shire house in as plain and neat a manner they can, considered with ye necessary conveniences required therein.

I beg leave, Gentlemen, to acquaint you that I could not with any propriety deviate from the Planns, that was so unanimously approved of, on the 11th of July last, or exhibit any new ones according to your advertisement. The plann and Estimate that was approved of, I am ready to enter into contract for. If this is not agreeable, I hope you will order satisfaction to be made me, for the various planns, Journeys and expenses.

I am, Gentlemen,
Your obedient Servant,
RICH. NORRIS.

Sept. 17, 1768.

From an account (dated 1768) due to Mr. Nicholl, Clerk of the Peace, it appears that James Adam, Richard Norris, Messrs. Bannister and Cole, Mr. John Crunden, Mr. Hall, and Mr. Wolfe, all delivered plans on 11 July 1767, and were requested by letter to attend the adjournment in September 1768 with their plans if they pleased.

The next document deals with a meeting in London. It is headed :

Report of the Proceedings of the acting Justices in the Commission of the Peace for the County of Herts at their several meetings as a committee pursuant to the order of the last quarter sessions to treat with Mr. Adam about taking down the present Shire House of Herts and for building a new one in the Market place of Hertford.

At a meeting at the Star and Garter in Pall Mall the 10*th Nov.* 1768, of the acting Justices for the County of Herts.

Present :
Sir Richard Chase, Knt.
Mr. Halsey.
Mr. Calvert.
Mr. Cowper.
The Rev. Rowland Johnson.

At the meeting, Mr. Adam attended, and it was proposed to him to purchase the materials of the present Shire House at Hertford with the messuages, Sheds, Stalls, and Shambles as now standing at the valuation of two indifferent persons . . . to which proposal Mr. Adam agreed.

Mr. Adam undertakes to begin to pull down the said Shire House and buildings immediately after the next Lent Assizes to be held for the said County and to erect and cover in the intended new Shire House before the end of November 1769, and to compleat the whole before Michaelmass 1770.

Mr. Adam having here delivered a general plan, which this meeting approves of, is desired to bring at the next meeting a more particular Description of the Scantlings of the Timbers, and of every other part of the intended building, in order to enable this Committee to make a report at the next Quarter Sessions. This meeting is adjourned to Monday the 28th inst. at 5 in the afternoon.

At a meeting held at the same on 28*th November*, 1778.

Present :
Mr. Halsey.
Mr. Cholomondeley.
Mr. Calvert.
Mr. Cowper.
Mr. Prescott.

At the meeting Mr. Adam attended and produced a particular Description of the Scantlings of Timbers, Brickwork, Stone, and all other materials, for the Shire House and Assembly Rooms to be deposited according to his reduced plan and Elevation now delivered in for the sum of £4,950 (550 pounds part thereof will be incurred by the addition of the Assembly Room, and is to be paid out of the Subscription for that purpose).

Mr. Adam to be paid in manner following :—

£1,000 on signing the articles.
£1,000 on laying the 1st Storey.
£1,000 on covering in.
£1,000 at Midsummer 1770.
And the remainder when completed.

Signed : R. Chase, George Prescott, Rb. Cholomondeley, John Calvert, Wm. Cowper, Rowd. Johnson.

Following upon this report we have in 1769 the

Minutes of Proceedings at Quarter Sessions, 3*rd April* 1769.

Ordered that the 5 articles (amounting to £321 15s. 6d.) laid before the Court at the last Sessions as propositions for the strength of the New Shire House, and referred to the consideration of the Court, be received and added to Mr. Adam's reduced plan, already accepted for building a new Shire House for the use of the County. And that the said New Shire House be built with said 5 added articles and that Mr. Adam be paid £321 15s. 6d. over and above the sum of £4,400 already agreed to be paid him for building the said Shire House pursuant to his said reduced plan when completed.

Ordered that the Treasurer pay Mr. Richard Norris of Castle Yard, London, £73 10s. for his trouble in preparing plan and estimate not adopted for building the said House and Mr. Norris be forthwith informed of this.

The report that follows shows that these five articles secured a decent finish for the elevations, in the shape of the stone sills, and the cornice and cappings which relieve the plain brickwork of the walls.

A document without date, evidently the one just referred to, is marked—

Orders about New Shire Hall.

Report of Committee about taking down old premises and building New confirmed, and any two or more of the said Committee be empowered to enter into a contract with Mr. Adam, pursuant to the articles now delivered into Court, and that Mr. Adam shall account for the materials of the old premises in the last payment, and that the building shall front eastwards towards High Street.

The said Committee having produced to this Court several propositions for the Strength and ornament of the building, have rejected those which appeared

* "St. James Chronicle, or British Evening Post," No. 1173, dated Saturday, 3 Sept., to Tuesday, 6 Sept. 1768. Price, 2½d. The other papers were "The Whitehall Evening Post" and "The London Chronicle."

to be merely ornamental, and having referred the following articles to the consideration of the Justices at the next Quarter Sessions—

If His Majesty's Justices of the Peace for the County of Hertford, chuse to have a Stone cornice and Blocking Course to go round the building, instead of wood, the difference will be	£173 13 2
If it should be thought proper to put stone cills to all the windows of the House, instead of lead, the difference will be	£19 10 0
If the said Justices chuse to have stone steps, and landings on the great stairs, with an iron rail and wainscott hand rail, instead of wood steps, landings, string and balustrade, the difference will be	£73 12 0
If the said Justices incline to have stone Plinths and Cappings put to the piers front of the Corn Market, the added expense will be	£41 9 4
Likewise if it shall be thought proper to have stone plinth, and cappings to the piers in the front of the wall, the expense will be	£13 11 0
(not added up)	£321 15 6

Ordered Mr. John Hall to give notice to the owners and occupiers of the messuages, stalls, sheds and shambles to quit at Lady Day next, and in the meantime to treat about the purchase, and the contract to be completed at the adjournment of this Session, or on the 1st day of the next Assizes, and the Committee or any three of them be empowered to appoint a person to value the old buildings with the person that Mr. Adam shall name.

Ordered that Mr. John Hall the Treasurer of the moneys raised, and to be raised, for the taking down of the said Shirehouse, and erecting the new one, Do pay to Mr. Adam out of the said monies the several sums mentioned in the said report at the several times mentioned.

Signed. Exd. P. H. N.

"By an inquisition on May 6, 1769, in pursuance of Act of Parliament lately passed," a sworn jury ascertains that £19 10s. is to be paid for certain sheds taken for the purpose of clearing the site of the old Shire Hall.

The next document is one of considerable interest as showing how the interior was to be finished. It is headed

Estimate of the Painting proposed to be done for His Majesty's Justices of the Peace for the County of Herts at the Shire House for the County and Town of Hertford.

8th April 1771.

Assembly Room.

To paint the Stucco walls above the surbase, 5 times in oil, finished Pea Green, and stucco dado finished Pink, will amount to the sum of £23 13 0

Council Room.

The stucco walls above surbase, 5 times done in oil, finished Pink and dado finished Fine Green. The sum of £14 15 0

Grand Jury Room.

The stucco walls above surbase to be done 5 times in oil, finished fine straw colour, and the dado a white colour 15 10 0

Ante Room.

The stucco walls to be painted 5 times in oil, finished a fine stone colour £8 18 0

£62 16 0

The present Council Room to be painted 5 times in oil, dado and side walls the same colours as mentioned above for the Grand Jury Room 15 10 0

£78 6 0

Endorsed. *Signed.* JAMES ADAM.

Ordered to be done.

It seems clear, therefore, that the Shire House was erected between April 1769 and April 1771—not a long time for a building of this solid character.

Following on this is an estimate for certain extra works—

Estimate for Extra Work (1771).

To execute a neat mahogany desk for the Record Room complete with hinges, lock, etc., including two deal stools	£7 10 0
To make four stone cisterns in the Corn Market fixed upon brickwork with lead pipe in the middle of the said upright work down to the drains, which are likewise to be done for conveying the urine into cesspools in the street, including mason's work in taking up pavement, digging for drains, and relaying pavement again	£11 2 0
To execute ironwork in the two side arches of the Principal front about 8 feet high, and the centre archway with folding gates the same height as before with a strong lock, and also folding Iron gates the same height with lock and key to the inside arch which leads from the hall to the Corn Market	£47 15 0

*Circular Staircase.**

To take down the present Stairs and wainscot the walls with 2 in. oak plank 10 ft. high, and a strong oak window frame. To put up iron bars, about 4 or 5 in. asunder, and a top and middle and bottom rails behind the oak planking to the same height, and the said oak wainscotting to be well secured to the walls and Ironwork. Strong bars of iron properly fastened to the wood frame, and also to have an inside door grated with a lock and key	£92 2 0

N.B.—The carriage of the ironwork from London to Hertford is not included in the above estimate, which may amount to £2 18s. 0d.

The last document is a certificate that all has been satisfactorily completed and defects made good.

Herts Shire House, Jan. 13, 1772.

On a Survey made this day of the New Shire House do find that Mr. Adam hath effectually made good the complaints and defects in the said building, and that the said works are now done in a good substantial workmanlike manner.

Signed. ROBT. PALMER.

From these valuable documents it appears that the Town Hall of Hertford is a personal work of James Adam, and that he undertook it as a direct contract, probably employing a builder named Henry Hill † as a sub-contractor for the actual building work. The latter's name, however, does not appear in any of these county papers so far as I am aware.

The Shire Hall of Hertford has encountered a good deal of abuse from the man in the street, particularly in view of the municipal palaces of the days before the Great War. To the architect, however, James Adam's building may suggest some heart searchings. Have we been quite on the right track, in well-nigh exhausting the purple patches of the architectural vocabulary on buildings of this class? Is there nothing to be learnt from the simple sincerity of the Shire Hall at Hertford, as originally carried out by James Adam, even if, as a design, it could never stir the pulses of the Electorate, or win the suffrage of the Competition Assessor?

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* This was to be made a prisoners' cell. It appears from a later record that an escape took place in spite of these precautions.

† Mr Andrews of the Hertford Museum has kindly given me this information. His ancestor, Abraham Andrews, with John Kirby (builder), issued an engraving of a design for the new Shire Hall dedicated to Earl Cowper, Lord Lieutenant of the County. It is typical Early Georgian in style, having an arcaded ground floor, a pedimented centre, and on the roof a lead cupola turret.

COTTAGES FOR DISABLED OFFICERS.

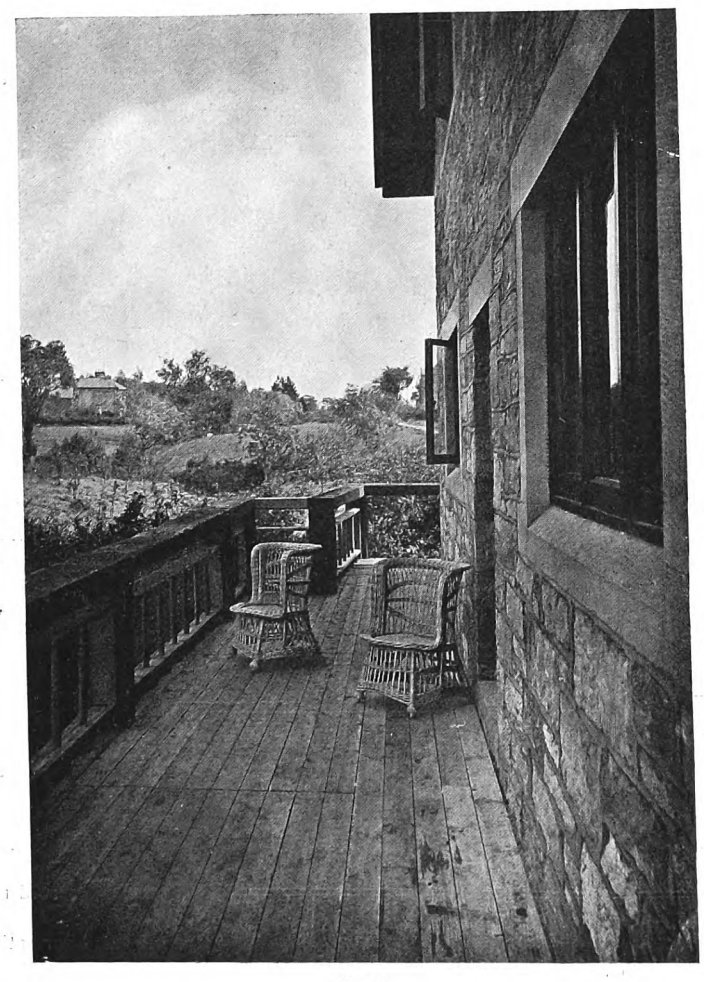
By ANNABEL DOTT.

A SUGGESTION has been lately put forward in the Press that each county should make itself responsible for its own disabled officers. There is something to be said for the idea. It is elastic, entails following no cut-and-dried plan, and allows freedom to do whatever best meets the wants and wishes of the officers and commends itself to the authorities concerned. One county may decide to provide a colony in the country; another a block of flats in a big town; while a third may build a village for officers and men, with houses available for different needs, the whole to be surrounded by a tract of land cultivated by the village. The great advantage of a county scheme is that people will be looking after their own kith and kin. It would have heart as well as brain in it. It would stand as a lasting monument to the county's pride in her sons. It is an honour to help our brave men, and nothing with any taint of charity can be allowed. The apartments at Hampton Court reflect honour on donor and occupant alike; so also must these county cottages for disabled officers.

Houses for disabled officers need not necessarily entail new buildings. It is quite possible to alter the roomy old-fashioned cottages to be found in many parts of England so that they may be used by gentlefolk. The lack of sanitation and of a hot-water system are two drawbacks, which, however, can be overcome, and at a not very heavy expense. The great difficulty is that there are so few of these old cottages, and most are already occupied. Sometimes, however, an owner may be able to make a patriotic and generous gift of such property to the county; or a long lease at a peppercorn rent would meet the case. A farmhouse might be adapted as a pair of houses, and the cottages and outbuildings improved and added to. As with most things that really matter, "Where there's a will there's a way."

Building will, however, be the only way in many cases. People hesitate because of the cost, but the price of a good motor-car or of a handsome set of furs should build at least two houses; wealth has come to many through this War that has brought suffering and honourable poverty to others. Cost can be largely kept down by a good architect who knows how to use the local resources of stone, wood, and clay, to avoid the cost of transport, and who attains beauty by proportion and simplicity instead of by ornament. And what finer memorial to one's dear dead than to give his comrades a helping hand?

Labour-saving devices will be a great recommendation in the eyes of a disabled officer's wife. An educated, cultured woman, with a semi-invalid on her hands, with children she wishes to bring up in an atmosphere of cheerfulness and happiness, cannot do her duty and live a happy life if she is handicapped by monotonous drudgery. It is a poor reward for a man's bravery and patriotism to find his wife hampered with cares and petty household duties; for the Government pension will in many cases provide a very different home from that formerly enjoyed by a professional man of good standing before the War.



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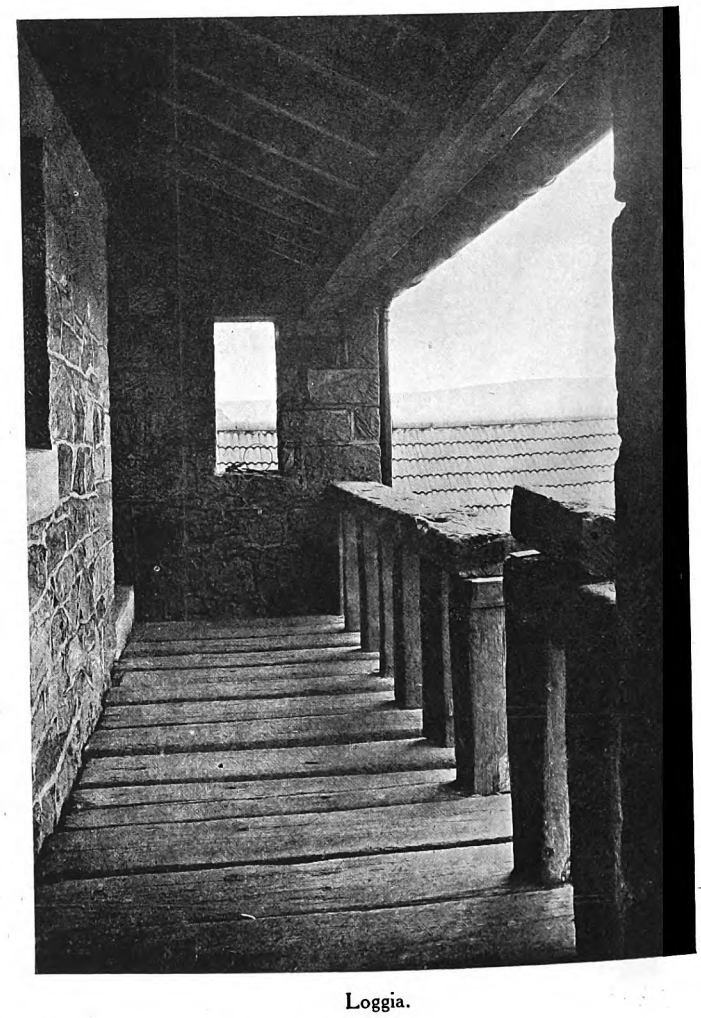
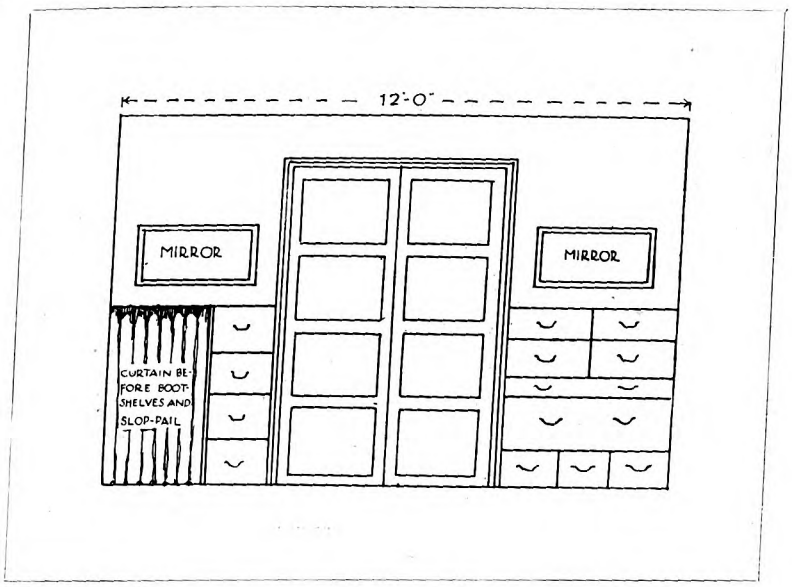


Loggia.

COTTAGES FOR DISABLED OFFICERS ON THE YORKSHIRE MOORS.



SKETCH OF BUILT-IN FITMENTS IN BEDROOM.

A house that is well planned and has modern conveniences can largely reduce this drudgery. We want cottages with the labour-saving devices now found only in rich men's houses. A cottage with a spacious living-room, a kitchen dainty enough to eat meals in, a well-equipped scullery, a good larder, coal-cellar, bicycle and box shed, three bedrooms and loggia, and a bath-room, wastes no space, and is roomy enough for a small family to live in in comfort.

Bedroom Fitments.

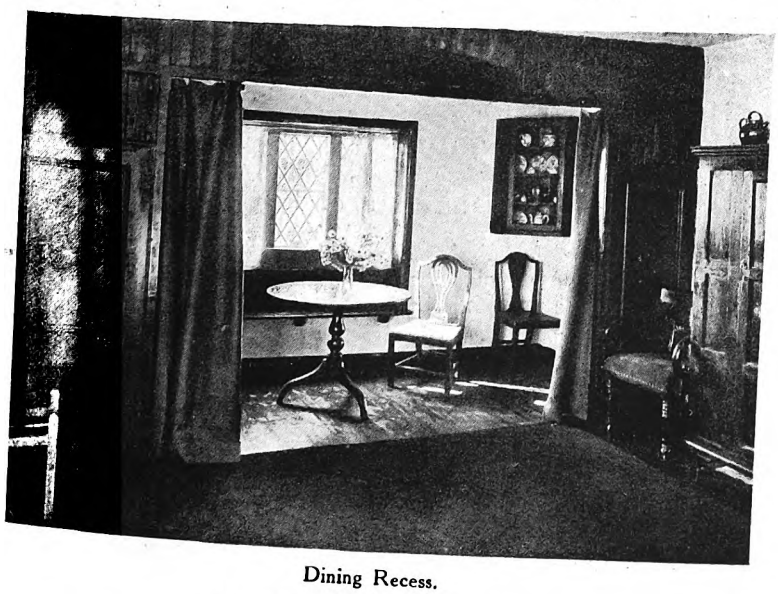
Fitment furniture largely reduces work. In a small colony already being adapted for disabled officers in a northern county (see accompanying illustrations), fitment furniture has been largely used in bedrooms, sitting-room, and kitchen. The cost was heavy, for oak and teak were the woods chiefly employed, except in one house, which had fine old mahogany that had been seasoning for half a century in a whaling ship-yard. If, however, cost must be studied, pitch-pine, stained or painted, could be substituted. If possible, the better woods should be obtained, not only for their beauty, but for durability; for fitments made by skilled village craftsmen who take a delight in their work largely surpass any shop-made "suites." To realize how much such furniture adds to the comfort and efficiency of life one must actually live in such a cottage—a description does not convey the difference. In these northern cottages the bedrooms almost entirely are built with fitment wardrobes, dressing-shelves, drawers, washstands, towel-rails, and window-seats. In the centre of one wall is a deep, wide hanging-cupboard (that will take five or six gowns) with an oak door. On either side runs a wide oak shelf, which serves on one hand for a dressing-shelf and on the other for a washstand. Below are drawers of varying sizes, also shelves for books hidden by a curtain. A big mirror is fixed above either shelf, and a brass towel-rail is fastened to the *side* (not front) of the washstand.

Under the casement window is a long window-seat, broad enough to serve as a couch if wanted; sometimes a spring mattress, fixed on firm feet and covered by a wool mattress in its bright chintz or plain self-coloured linen cover, forms this window-seat. At other times the window-seat is a built-in box, which is useful to hold dainty crushable frocks and hats.

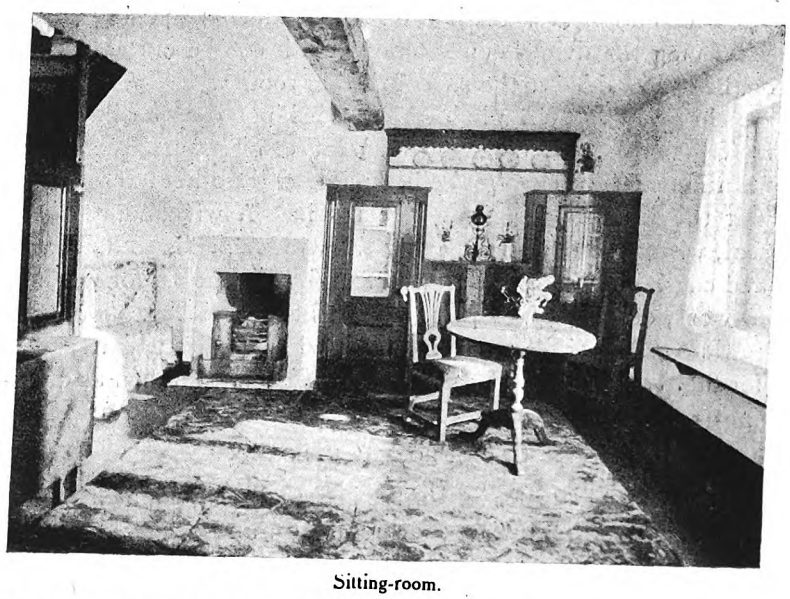
The cost is heavy, but the saving in labour makes it well worth while. Such a bedroom needs only the rug on the stained floor to be shaken and the bed made. Also a bedroom can be much smaller and yet be as comfortable and healthy, and more convenient. Fitment furniture takes up less cubic space and so leaves more air space, though the healthiness of a room depends more on its ventilation than its size. By lessening the size of the room, of course, a considerable economy is effected in the cost of building.

Bathroom Accessories.

The arrangement of the bathroom is also a matter for economy and labour-saving. A big white porcelain enamel bath is essential, and so is a plentiful supply of really hot water. A big white lavatory basin means that the bedrooms need not be used for washing hands in the daytime. If the hot-water cylinder is fixed in the bathroom (which should be close above the kitchen range), it can be enclosed to form a hot linen-cupboard. Shelves of 3 in. laths ensure the hot air reaching all the clothes stored therein; and when it is possible to make this cupboard 3 ft. 6 in. interior measurement it is useful as an airing cupboard when a spare bed is wanted in a hurry. Several pegs are wanted for clothes; but they are often forgotten, or one is considered enough, though it is not. The towel-rail, if possible, should be of 1 in. iron piping (painted) connected with the hot-water cylinder. Some-



Dining Recess.



Sitting-room.

INTERIOR VIEWS OF COTTAGES FOR DISABLED OFFICERS ON THE YORKSHIRE MOORS.

times this can be arranged by fixing the pipe connecting the hot water cylinder with the boiler about 4 ft. from the ground instead of along the ceiling.* A small glass shelf for toilet requisites and medicines, and a broader and longer shelf for the nightly hot-water bottles and the morning hot-water jugs, again save labour.

The Loggia.

If a loggia can be arranged on the sunny sheltered side of the cottage it enables an invalid to sleep in the open air. A loggia can be used for meals or work, and it immensely lightens the labour of the bedroom floor. Here in the early morning rugs can be shaken and bedding can be aired in fine sunny weather; in short, it gives the advantages of bedrooms on the ground floor without the drawbacks. Such a loggia measuring about 10 ft. by 7 ft. is more useful than an extra bedroom. In this windy climate a loggia is cosy if it can be placed in the centre of the south wall of a house, so that it is shielded on both sides and at the back; in fact it is a room minus one wall. Sometimes a loggia is built with a low front wall about 2 ft. high, surmounted by a broad coping, which makes a delightful seat, and it is possible to arrange glass shutters, somewhat after the fashion of persiennes, which enable it to be used in the stormiest weather, although its open-air character is its charm.

The Living-room.

The living-room also has its fitment furniture, and the result is a spacious room full of convenience and with no crowding of furniture, the chief movable pieces being the chairs and table. By the fireside is a settle of old oak panelling, forming not only a seat or a couch, but a convenient receptacle in its long box-seat. The fireplace has hobs, and these are most useful for keeping hot a dainty for an invalid, or for a kettle at tea-time. Under the fire is a small iron hot-closet, which slips inconspicuously under the grate and serves to cook the marmite dishes beloved by Frenchwomen. Another feature of the living-room is an oak corner cupboard to hold china and glass. In olden days few cottages were without these, and sometimes a genuine old corner cupboard can still be picked up in a provincial or north-country market town, complete to its very escutcheon and handle of old brass.

Dining Recess.

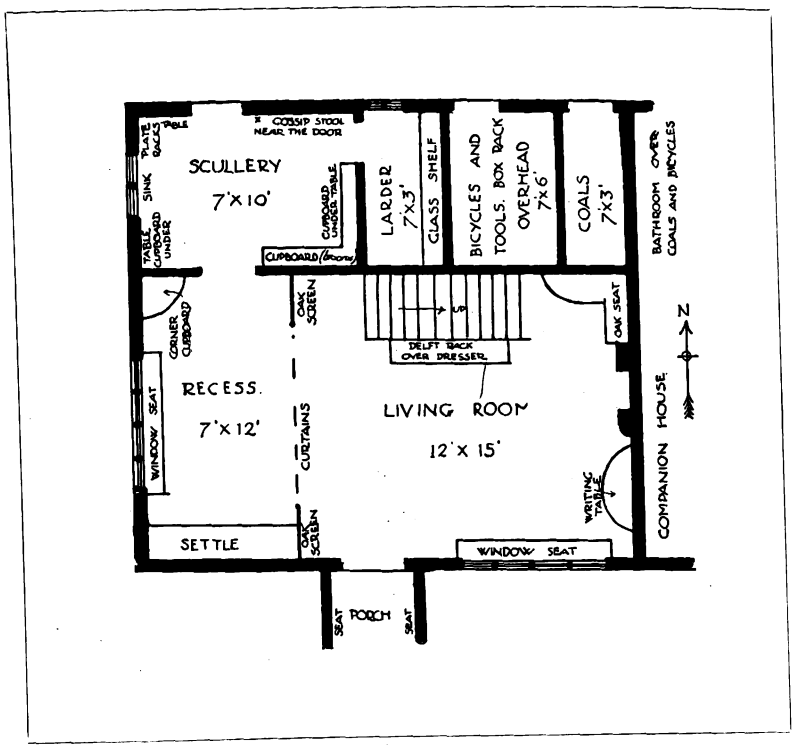
If the living-room is a large one, a dining recess about 7 ft. by 12 ft. is a useful addition. Such a recess should have a door communicating with the kitchen and an opening about 8 ft. facing the living-room, from which it can be curtained off, or the space added to the size of the big room when the curtains are thrown back. A window is needed not only for light but for ventilation, and if it is placed rather high, and faces west, beautiful sunset views can be had; and in the other house of the pair the early morning sun streams in. A wide, comfortable seat, with deep ends built under the window, adds to its charm and comfort. Such a nook is invaluable for meals, for writing, or work, or as a quiet place for an invalid to rest in on the settle-couch. Children, too, soon find what a stage it makes for tableaux or little plays with the adjoining kitchen as dressing-room.

Cloak-room Cupboard.

Another labour-saving device is a really big cupboard under the staircase, fitted with plenty of pegs and used as a cloak-room for outdoor wraps. There should be room for a boot-shelf and for a brass holder for umbrellas like those affixed to church pews.

If the staircase is screened from the sitting-room by a screen of oak or mahogany (or even stained pitch pine), this can be adapted as a background for a delf rack to hold any fine old china; and a shelf and pair of oak doors about 3 ft. by 5 ft. make a good useful dresser.

The equipment of the scullery is almost the most important in the house, for space is as precious as in a ship's cabin. The chief point is a constant and plentiful supply of very hot water above the deep white earthenware sink, which serves as a basin for washing-up; the low cupboard which holds the cooking utensils serves for a table at the side of the sink; and at the other side are the big plate and cup racks, which save drying the china. Deep cupboards (almost resembling a wainscot) about 3 ft. high, the top forming a table, should be provided.



ROUGH SKETCH-PLAN OF TYPICAL COTTAGE.

A STATUE OF ST. GEORGE IN ST. PAUL'S CATHEDRAL.

Mr. Henry Poole's statue of St. George, illustrated by the frontispiece to this issue, was exhibited at last year's Royal Academy. The figure is of oak, slightly gilt in places, and stands on a pedestal in the centre of the pediment of the altar-piece of the chapel of St. Michael and St. George in St. Paul's Cathedral. It is the gift of Lady Lucas Tooth, in memory of her husband, a member of the Order. St. George is usually known as the slayer of the dragon and as the patron-saint of England. The halo around his name has grown dim under the destructive searchlight of modern historical criticism, which has dared to insinuate that the dragon story was a myth, and that St. George himself was little more than a brave and successful freebooter from Cappadocia. Presently the historical whitewashing fraternity will come along and rehabilitate his character; but the dragon is dead beyond resuscitation. Art, however, is more properly concerned with beautiful ideals than with ugly facts.

* The towel-rail should be reached easily from the bath. A roller-towel on the door also is useful.

THE ARCHITECT OF DARTMOOR.

AMONG the architect-engineers who flourished a century ago, the name of Alexander is almost unknown to the generality of readers. His works are scattered in various parts of the kingdom, inland and along the coasts, bearing witness to his genius and his faithful service to his country, performed when she was menaced by a powerful enemy.

Alexander was pre-eminently a Londoner, and although in after years he transferred a portion of his affections to the West Country, near the scene of his greatest work, he must be considered as one of the chief members of the talented coterie of metropolitan architects who influenced taste during the reigns of the third and fourth Georges. His portrait shows a benevolent face with intellectual forehead, keen eyes and humorous mouth; it is that of a man confident in his power to create lasting works. In London he had a circle of his own, and claimed for his intimate companions Flaxman and Chantrey, with whom he made annual trips to France, and journeyed by diligence from town to town studying, and with such friends breathing an atmosphere of congenial wit. In common with other leading men of the time he rode his horse from one end of the country to the other to superintend the details of his work, was familiar with the time-tables of the coaching era, voyaged by sailing packet to Calais, and lived to witness the triumphs of Stephenson. Meanwhile his lighthouses were guiding the mariner; his docks, wharves, and bridges were in use; and his prisons throbbed with the emotions of thousands, for it fell to Alexander's lot to design the granite stronghold on the heights of Dartmoor and the gaol at Maidstone. He was often called upon to consult with the Corporation of London, the London Dock Company, and the Admiralty Board, and not the least of his services were those rendered as Surveyor to the Trinity Brethren.

DANIEL ASHER ALEXANDER.

The French and American prisoners of war who experienced the rigours of life on Dartmoor never forgot the terrible associations of the place; for the character of Alexander's masterpiece, like that of Dance's Newgate, was a product of the stern necessity of the times. No blame attaches to the architect's work on this score; the problem he was faced with was novel in every particular, and his grim realization of a prison had in its conception all the imagination and mystery of Piranesi's inventions; and through this medium he was enabled to express the iron soul of the England of our forbears.

Daniel Asher Alexander was born in London in the year 1768, and was educated at St. Paul's School. At the age of fourteen he was admitted as a student to the Royal Academy and attended the lectures prepared by Thomas Sandby. Such was his zest for architecture that scarce two months elapsed before he was awarded a silver medal. This initial success determined his father to article him forthwith to a Mr. Samuel Robinson, in Finsbury Circus, and while under this architect's care young Alexander was brought into touch with the principles of heavy construction associated with warehouses and buildings of that stamp, which were a speciality of his master's practice. It will be readily understood how this training proved beneficial to him in his future career of architect engineer. In the last quarter of the eighteenth century the training of an architect was deemed to be a very serious matter, and pupilage of five years or more merely preliminary education. Judging from his subsequent works it is apparent that this young enthusiast was gifted with rare confidence in his own power, for as soon as his term of five years with his master expired he was entrusted to design a house for a Dr. Saunders on Highbury Hill, at that time a fashionable suburban district.

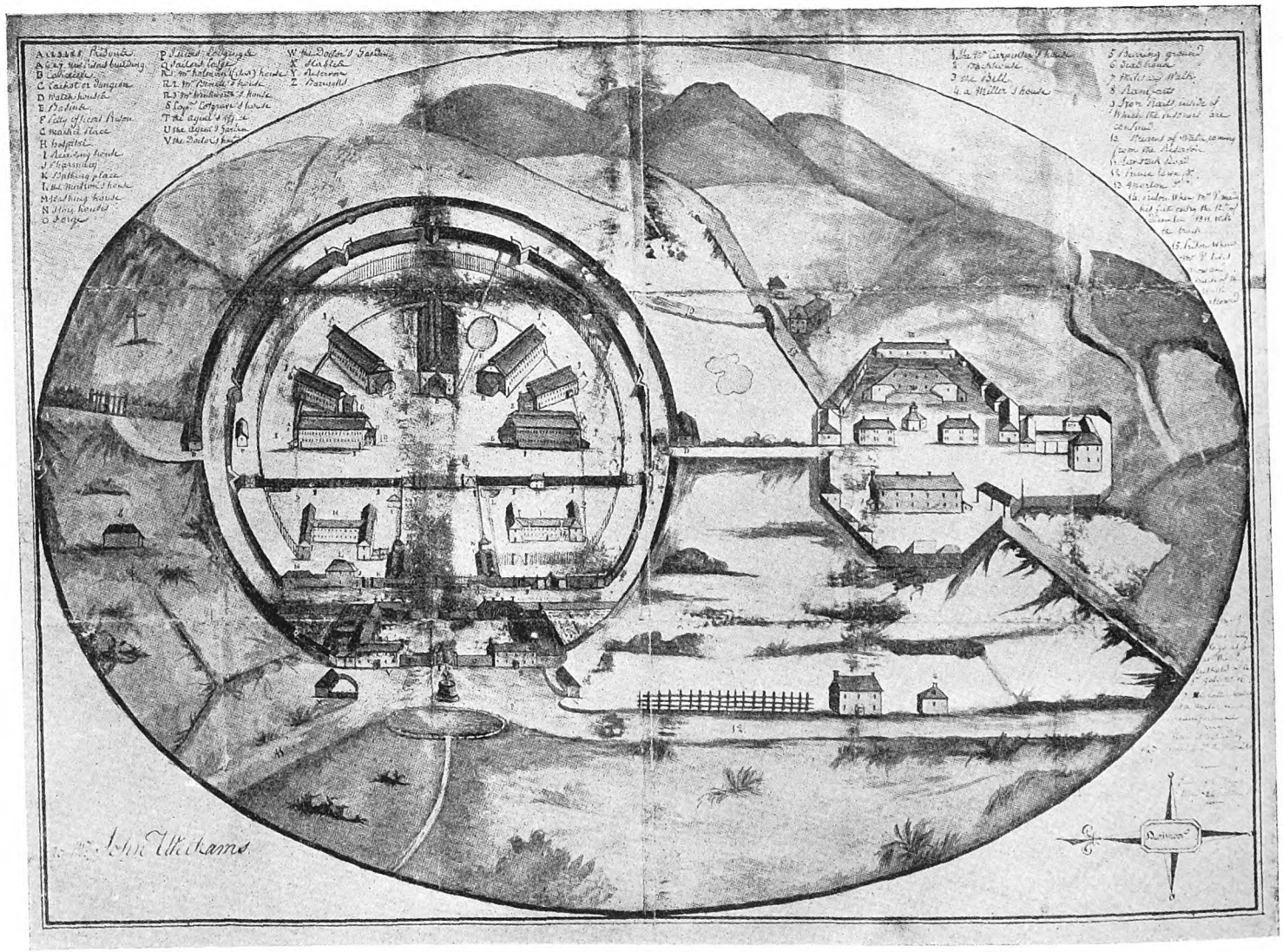
Then followed, in rapid succession, commissions for warehouses at Bankside and in Mark Lane, some of which still exist. At that time, when Alexander was still in his early twenties, he was entrusted by the Trinity Brethren with the widening of Rochester Bridge, a contract teeming with difficulties and necessitating forming the two central arches into one. Nothing daunted, Alexander began operations and proceeded to form caissons, but as fast as the new piers were built the tide washed away the cement until the safety of the fabric was threatened. In outlining to the authorities the details of this work the architect had warned them that it would be essential to keep the pumps going seven days a week, but they would not forgo their puritanical obstinacy. At last, when ruin seemed inevitable, the architect succeeded in overcoming all objections to Sunday labour, the contract was finished, and the bridge stood for years. In 1818 Alexander prepared a design for a new bridge of five arches, to cross the Medway at another point; but nothing further was done until Mr. Cubitt, the engineer, was entrusted with the work after Alexander's death. Previously, in 1814, he had been engaged with the younger Dance and a civil engineer named Chapman to prepare a report on the state of old London Bridge, which had undergone successive patchings during the second half of the eighteenth century. The City Corporation, however, eventually decided to have a new bridge, which John Rennie designed after his triumph higher up the river. So much for Alexander's connexion with the problems of bridge construction. His appointment as Surveyor to the London Dock Company was made in 1796, when he was commissioned to make a survey of the site for the proposed docks; the plans were finished in seventy days, and were published in 1797. Further distinctions awaited this young man, then twenty-nine years of age, for he was called upon to erect a number of lighthouses and to continue the grand traditions of Smeaton. One was the lighthouse of Harwich, another that of Heligoland, which shone clear when Nelson sailed northward to break Napoleon's Continental system; another was on the South Stack at Holyhead. Then followed the shore light of Lundy Island, and three on the Ferne Islands; therefore the Trinity Corporation had every reason to be proud of their scientific surveyor. In the midst of such noble works dedicated to the safety of sea-

farers Alexander continued to provide accommodation on shore for oversea cargoes, and until 1831 built warehouses in the London Docks; other specialists in this branch of architecture were then obtaining recognition, among whom Philip Hardwick—who, with Rennie, designed St. Katharine's Dock—must be remembered.

Alexander was a man of established reputation when the short-lived peace of Amiens was broken and war again broke out between England and France. Prisoners taken in the naval actions and on land flocked steadily to England, and the two improvised prisons at Norman Cross, near Peterborough, and Stapleton, near Bristol, together with the prison hulks at Plymouth and Chatham, were soon overcrowded. It became evident that a large establishment was urgently required; accordingly the Transport Board attached to the Admiralty applied to Mr. Tyrwhitt, secretary to the Duchy of Cornwall, who obtained the consent of the Prince of Wales to the project of building a prison on Dartmoor. Tyrwhitt, whose ambition it was to reclaim a portion of Dartmoor for agricultural purposes, was member for Plymouth in 1806, and it is more than possible that the appropriateness of the site for this particular purpose came from him. Mr. Tyrwhitt's own house at Tor Royal had been built in 1785, and in its original form followed the usual practice of the West Country, both in its plan and severe architectural treatment. It is likely that the distinguished owner made the designs for the house, lodges, tower, and farm buildings unaided, the granite being worked locally and the joinery obtained from Plymouth. It is necessary to mention this, for later additions, such as the hall and the incorporation of features from Carlton House, suggest the hand of Alexander.

Tyrwhitt's acquaintance with the architect began on 18 July 1805, when he was introduced by a member of the Transport Board to the Secretary at Tor Royal, and under his guidance "examined a variety of situations on Dartmoor suitable for prison buildings, and fixed at length upon a place near Mr. Tyrwhitt's lodges." It is, however, more than evident that Mr. Tyrwhitt had predetermined this site in his mind as being the most suitable to aid in the development of his settlement, Princetown. Having made a survey of the ground and noted the abundance of granite ready for building, Alexander returned to London to prepare plans and estimates, the first of which, amounting to £86,423 13s. 4d., upset the calculations of the Board, so that a second plan had to be devised. The scheme chosen included five prison buildings to hold 1,000 men each, a hospital, petty officers' prison, and barracks for 500 troops. The Government was at the time in great monetary straits, it was evident from previous experience that the war would be a lengthy one, and difficulties in the way of obtaining labour had to be surmounted.

Alexander's first plan was to import masons from Yorkshire, but later he reported that "the masons in the country are beginning to rouze," and that he could get them from Cornwall at reduced wages. After four years of incessant labour, during which time the contractors were almost bankrupt, the prison was completed, and on 24 May 1829 the



DARTMOOR WAR PRISON IN 1812.

From a coloured Sketch preserved in the Admiralty Records.

THE DUCHY HOTEL, PRINCETOWN (FORMERLY OFFICERS' QUARTERS).

Daniel Asher Alexander, Architect.

first draft of 2,500 men marched up from Plymouth. A month later the full complement of 5,000 for which the buildings had been designed were in occupation. The establishment, however, was not finally completed till 1812.

"Ackermann's Repository" for 1810 illustrates the prison as it was originally designed, and another coloured sketch preserved in the Admiralty Records (see illustration on p. 78) shows the arrangement of the buildings as they appeared in 1812. This drawing, in curious perspective, shows the radial system adopted by the architect, the boundary walls, the reservoir, and the entrance gateway. Like the majority of architects of the period, Alexander had copies of Piranesi's works, including the "Carceri d'Invenzione," a series especially delightful to him, and his taste in this regard is to be seen in the main gateway with its shouldered arch and sunk panel bearing the inscription in Roman lettering, PARCERE SUBJECTIS.

In addition to the prison buildings, Alexander designed several houses to accommodate the numerous officials connected with the establishment, which are still in existence, and include the cottages in the main street at Princetown, the Duchy Hotel, now altered, and the chaplain's house. Between 1811 and 1815 he designed the Church of St. Michael's and the Vicarage, employing masons from among the French prisoners for the fabric, and carpenters from among the Americans for the woodwork. Much that was characteristic of his style has been swept from the interior of the church, but the tower and the windows are intact. Such was the aspect of the famous "Depôt at Dartmoor" and the nucleus of Princetown at the close of the Napoleonic Wars. When Alexander first outlined the buildings on his drawing-board and had recourse to the rhetoric of Piranesi for inspiration in the details, he little thought that fate would people it with a crowd of prisoners who, destitute of clothing, and known as "Romans," would survive all the rigours of several winters of Dartmoor. But the tragic history of Dartmoor was soon to finish, for from 26 July to 8 August Napoleon was viewing the distant heights from the deck of a British battleship in Plymouth Sound, and by the following February the last of the prisoners had left and the gates were locked, leaving the buildings to moulder and rot away. Numerous schemes were mooted to restore the prosperity of Princetown. Tyrwhitt, now Sir Thomas, proposed a railway from Plymouth, which took the public fancy, and this was completed in 1823. Thirty-seven years passed before anything further was done to use the prison, when, in September 1850, a batch of convicts, under the new system, were transported from Millbank to take up their quarters in the buildings that had been repaired. The fame acquired by Alexander after the publication of his design for the War Prison in "Ackermann's Repository" brought him a commission to build the county prison at Maidstone, on the erection of which he was engaged between the years 1810 and 1817. This work affords complete evidence of his power as a scientific constructor, and although carried out in a quasi-mediæval style, proves him to have had a consummate knowledge of how to impart appropriate character to a building.

It now remains to catalogue other buildings which formed part of this ingenious man's life-work. His clients numbered some of the leading men in England, all of whom treated him as a personal friend. He rebuilt The Moat, near Maidstone, a seat of the Earl of Romney; carried out alterations at Longford Castle and Downton Church, in Wiltshire; additions to Beddington House, Surrey, and to Combe Bank, in Kent. In 1807 he was called upon by the Admiralty to effect repairs and additions to the Queen's House at Greenwich, and to adapt it to the purposes of a Naval Museum. At a later period he was entrusted with the reparation of Coleshill House, in Berkshire, another work of Inigo Jones, and was complimented by Soane in one of his Academy lectures for the care he had displayed in preserving every part of the original work. His great power was in the suggestion of original and direct means of construction, which brought him clients throughout his long career. Alexander was frequently called upon to give expert evidence in the Courts of Law, and once he completely nonplussed the counsel, James Scarlett, who sought to browbeat him. The case being argued concerned some building operations, and Alexander was in the box. Scarlett's opening question was: "Your occupation is a builder?" "I am more than that," was the reply; "I am an architect." "What is the difference?" retorted the irate Scarlett. "There is a distinction," was the reply; "a builder supplies the bricks and an architect supplies the brains." "Very well," snapped Scarlett, "Mr. Architect or Mr. Builder, whichever you like to call yourself, perhaps you will tell the Court from the depths of your knowledge who was the architect for the Tower of Babel?" Alexander's reply came instantly: "There was no architect; hence the confusion." Scarlett then adopted more polite tactics.

Alexander's knowledge of life, and the love he evinced for the profession he pursued, gained him innumerable friends. He was a force combining with the other great forces of his day to carry on the tradition of the eighteenth century. When we glance at the list of "pupils" who received their early training under his care, it is possible to understand the real value of pupilage under such a master. The names of the pupils are evidence of this. They include those of W. H. Aspital, James Beck, Joseph Woods, John Whichcord, who carried out the superb stone building at Maidstone, James Pritchett, of York, Edward I'Anson, John Wallen, and

Richard Suter. His eldest son Daniel was also a pupil, and practised for some time with distinction; but he left Architecture in 1820 for the Church. His work consisted of assisting his father, and on his own account designing the church and tower at Walton-on-the-Hill, and the library at Beddington House, near Croydon, in 1818.

In writing this appreciation of Daniel Alexander, the writer acknowledges the obligation he is under to the architect's granddaughter, who treasures her distinguished relative's memory in a thousand ways. This lady recounted many pleasant anecdotes of his life, his passionate conversations and eloquent sayings. It enabled the writer to gather an impression of the architect's personality such as cannot be gleaned from terse biographies—details of his life in London, the gifts bestowed on him by grateful clients, his ready wit, his house in Exeter, where he died in 1846, and his wish to be buried in the churchyard at Yarmouth in the Isle of Wight, the tower of which he had raised at his own cost the better to mark the channel at that part. Alexander belonged to the race of architect-engineers, now unfortunately extinct; he enjoyed a happy and useful life; nor will he be forgotten, for his works are sufficient testimony to his fame. A. E. R.

THE RURAL COTTAGE PROBLEM.

IN 1914 a Committee was appointed by the President of the Board of Agriculture and Fisheries to consider and advise upon plans, models, specifications, and methods of construction for rural cottages and outbuildings. The Committee was composed as follows:—Mr. Christopher Turnor; Mr. Cecil Harmsworth, M.P.; Mr. Raymond Unwin, and Mr. Lawrence Weaver; with Mr. Charles E. Varndell, A.R.I.B.A., of the Office of Woods, acting in an advisory capacity. The Committee's report, a very valuable document, has lately been reprinted; and from it we reproduce a number of interesting extracts, together with a selection of the designs which accompany it, five of the latter by courtesy of the proprietors of "Country Life." The report contains, in addition to twenty-four designs, much information of a practical character, including an estimate of cost and a specification.

In designing cottages for rural districts, says the report, the conditions which lead to cramped and narrow-fronted houses in suburban areas are entirely absent, and this type of design particularly should be avoided. There is ample space to secure straightforward planning of the rooms, and simple and orderly arrangement of the different houses. In country districts, where very often comparatively inexperienced labour is available, any slight increase in the size of the house due to the adoption of a straightforward, simple plan will cost less than exceptional methods of construction, or the multiplication of cramped corners which might enable some saving to be effected in the cubic contents of the house.

In a small cottage, the arrangement of the three bedrooms must necessarily control the planning to a large extent. Where the aspect of the house is approximately east and west, and each side therefore will receive about an equal amount of sunshine, it matters comparatively little upon which side the bedrooms are lit, and some freedom in the arrangement of this floor is obtained. When one side of the house faces somewhat nearer to the south, it becomes important that two out of the three bedrooms (one of those two, if possible, being the largest one) should be lit on the more sunny side. This determines whether the stairs shall be at the front of the cottage or the back.

LIVING-ROOM.

This room, as the one in which the family will mainly live, is the room of greatest importance; it should be given the preference, therefore, in the matter of aspect and the most careful attention in planning. The best aspect is towards the south or south-east, so that the room may have the sun during the morning. It is often an advantage for the living-room not to be too much exposed to the afternoon sun, though, where a south or south-east aspect cannot be secured, sunshine is of such great importance that a western aspect should be adopted. A living-room should never be planned with windows to the north, north-east, or north-west only.

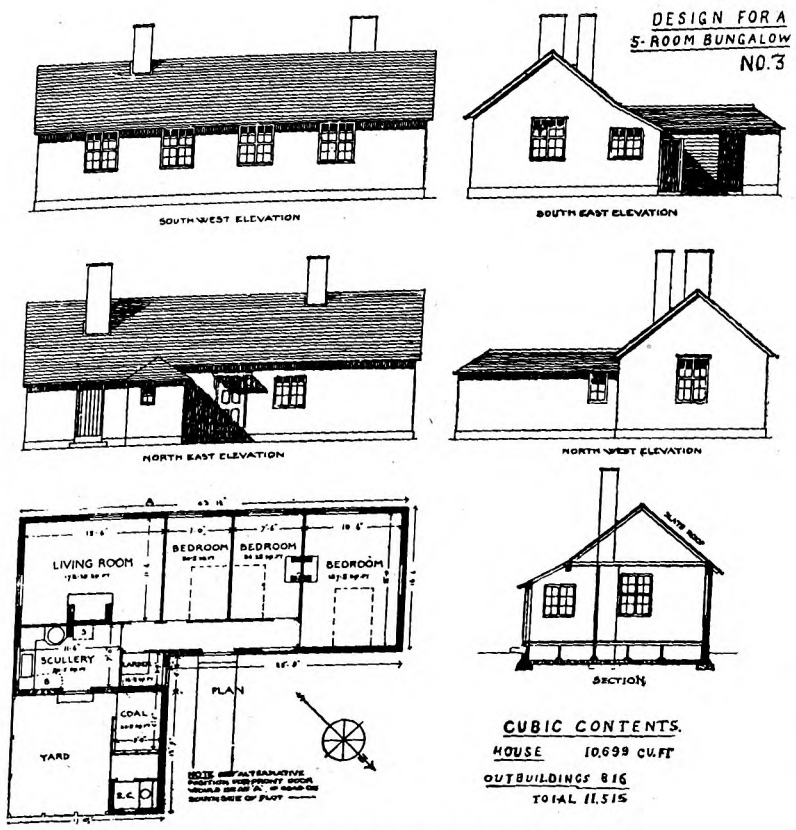
The minimum size, 165 ft. of floor area, can only be regarded as adequate if the room is well planned. Even then it represents the smallest room in which the family life can be carried on without serious inconvenience or discomfort, and we viewed several living-rooms of much larger size, the occupants of which highly appreciated the extra space.

The practical convenience of a living-room depends not only upon its size, but also upon its plan and arrangement. The best shape is probably not quite square, but, for a room of the size stated, about 14 ft. by 12 ft. If the fireplace is on one of the short walls, the windows should be placed on the adjacent long wall, and the door or doors should be placed as near as possible to the corner farthest from the fire and window. If the fireplace is on one of the long walls, the room should be made somewhat wider, to allow for the projection of the chimney breasts. The window should then be on one of the short walls, and the door may be at the opposite end of the long wall which carries the fireplace, provided it is not less than about the length stated above. The fire should not be placed immediately opposite the only window, otherwise the housewife will stand in her own light when cooking. The portions of the room about the fire and adjacent to the window should not have to be used as passage-ways from one door to another, and special care should be taken to avoid planning doors between the fire and the window. The arrangement of fires with doors on each side is both inconvenient and uncomfortable.

SCULLERY.

Many of the older-built labourers' cottages consisted of a parlour and kitchen or living-room, with no scullery or washhouse, and there is little difference in size or cost between a house so planned and one with a scullery and a living-room. We feel, however, that the former type of house is very undesirable; where space can be afforded for only two rooms it cannot be good economy to provide the second in the form of a small parlour, which will only be used very occasionally and will necessitate all the dirty and untidy work of the household being carried on in the living-room. Such a type of house offers the greatest obstacles to cleanliness and tidy living.

We consider that every house should have either a scullery or a washhouse, or both. They serve very similar purposes in practice, though usually the scullery is entered from inside



DESIGN FOR A FIVE-ROOM BUNGALOW.

From the Report by the Board of Agriculture and Fisheries on Rural Housing.

the house and the washhouse from outside, and the former, therefore, is more generally useful.

The great advantage of a scullery, or a washhouse if conveniently reached, is that the living-room may be relieved of all dirty work and may be more easily kept clean, comfortable, and tidy for the family life. In order that full use should be made of it, the scullery is best planned either to lead directly from the living-room, or to be accessible immediately outside the living-room door. The aspect of the scullery is of less importance than that of the living-room, but probably it is best if it can be arranged to face the east. An entirely sunless scullery is undesirable.

The convenience of the scullery, as of the living-room, depends very much on its planning, and the relative position of doors and windows is of great importance; many sculleries are of comparatively little use in proportion to their size, owing to the space occupied by swinging doors and passage-ways from door to door. It is an undoubted advantage when children in the living-room can be kept under observation by their mother as she works in the scullery.

Except where a separate outside washhouse is provided, the scullery should contain a copper fitted with some arrangement for diverting the steam into the fire, flue, or outer air; several such arrangements are now in general use. Space is needed for a mangle and other appliances. Where a sink is provided, it should be fixed under, or adjacent to, the window, and should have space on both sides if possible, or at least ample space on one side, for a fixed table or draining board.

It is advisable that the scullery be fitted with a small, simple fireplace or cooking-stove; this is a great boon to the household in hot weather, when a fire in the living-room causes discomfort. It is important, however, that the scullery should not be so large, or be planned in such a way, as to encourage its use as a living-room. Subject to this consideration, there can be no doubt about the convenience of a roomy scullery. It is of great advantage to have a small portion of the yard immediately outside the scullery paved and covered. This can usually be done at very little cost, and it provides a valuable addition to the house; on fine days much of the work can be carried on in the yard, while in wet weather the access under cover to the E.C., and the coal place if detached, enables personal discomfort and the bringing of dirt into the house to be avoided.

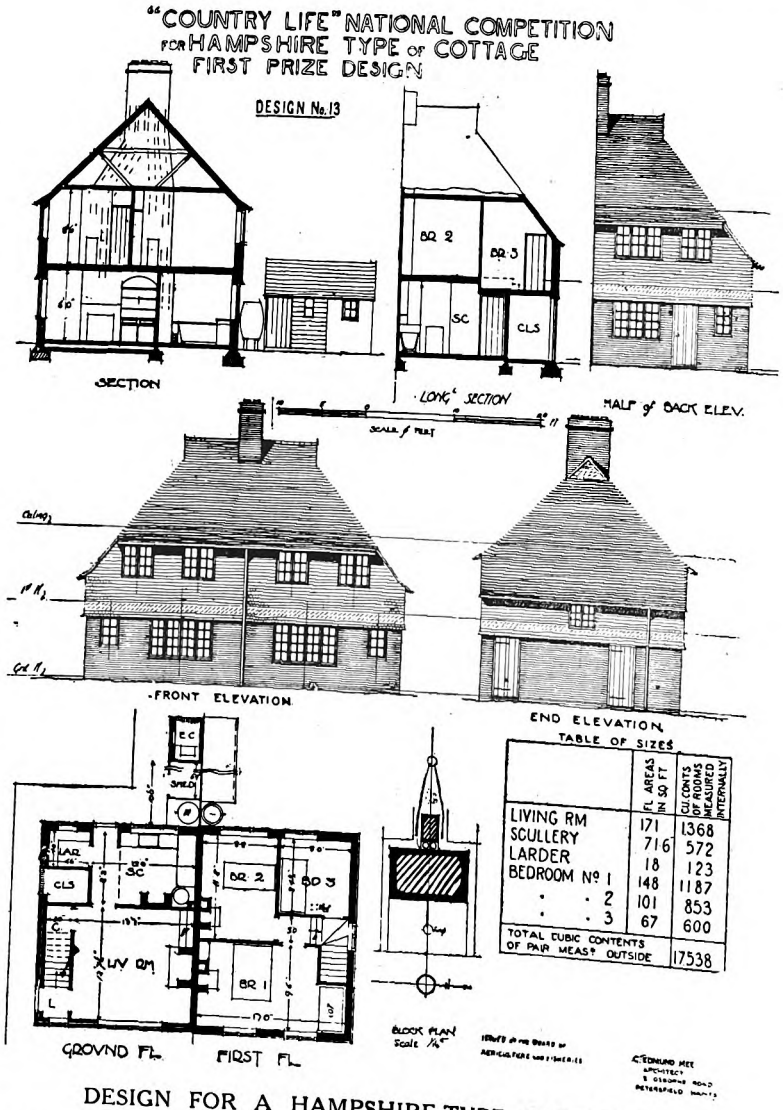
BATH.

It is a vexed question as to whether baths should be provided in cottages for agricultural labourers, but there is no doubt that the demand for them increases. If provided, the bath must be in the scullery or washhouse, and should have a hinged table top. If not provided, it is in any case wise so to plan the scullery or washhouse that space may be available for the addition of a bath, whenever the rise in the standard of living shall require it.

WASHHOUSE.

In some districts custom requires a washhouse separate from the kitchen or scullery. In many instances it is provided in addition to the scullery, but sometimes it takes its place; the living-room is then used for more of the everyday work such as the washing-up of utensils, and the washhouse only relieves the living-room of a few items of the work in addition to the washing.

The strong objection found in some localities to the use of the scullery as a washhouse is principally due to the steam which fills the house when an old-fashioned copper is used. This objection can be removed to some extent by the use of a



DESIGN FOR A HAMPSHIRE-TYPE COTTAGE.

From the Report by the Board of Agriculture and Fisheries on Rural Housing.

steam-consuming copper, and where it is of the first importance to keep down expense the use of the scullery for washing undoubtedly allows of the greatest economy of space.

Larder.

A good larder is required by the rural labourer, for as a rule he does not live very near to shops, and will therefore need greater storage room; moreover, he will generally consume a quantity of home-grown produce. A larder of the size often provided in an urban cottage is therefore quite inadequate for a rural cottage. We have suggested 18 sq. ft. as the minimum.

The larder should face north or north-east, and never south or west if such an aspect can be avoided. In designing groups of cottages which may be adapted for various aspects, it is impossible always to ensure the ideal north aspect for larders. Where the windows face east, south-east, south, south-west, or west, they should be protected by outside louvred shutters, and if the rays of the sun cannot be kept off the window, it can at least be arranged that they shall not fall upon the shelves where food is to be kept.

Access to the larder may be either from the scullery, from the lobby, as near as possible to the living-room door, or from the living-room itself, although it is undesirable to have too many doors in the living-room. The larder should be well lighted, and ventilated with openings covered by gauze to exclude flies. If there are adequate ventilating openings near the floor and ceiling, the window may be a fixed light, or it may be a Yorkshire slide window, which is a type that will open and yet allow of the opening being completely covered with gauze.

The space under the stairs, though not the best place for the larder, may be used for this purpose, provided care is taken to prevent dust and plaster dropping from the soffit of the stairs.

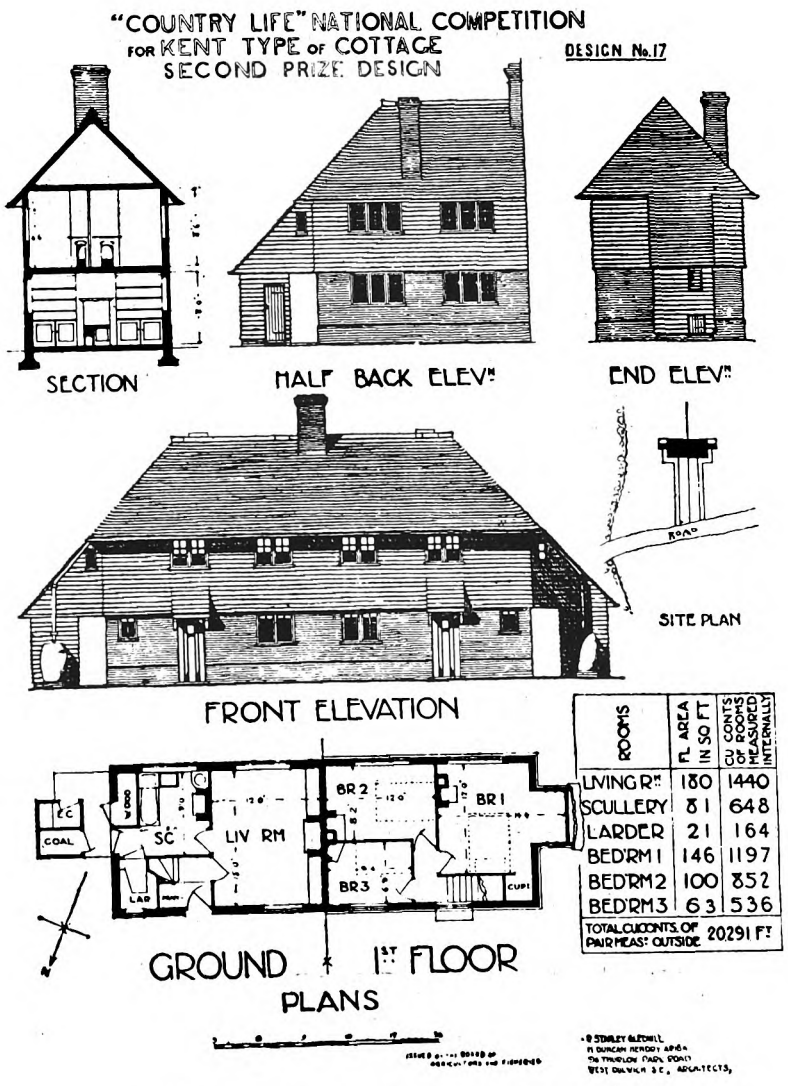
Fuel Store.

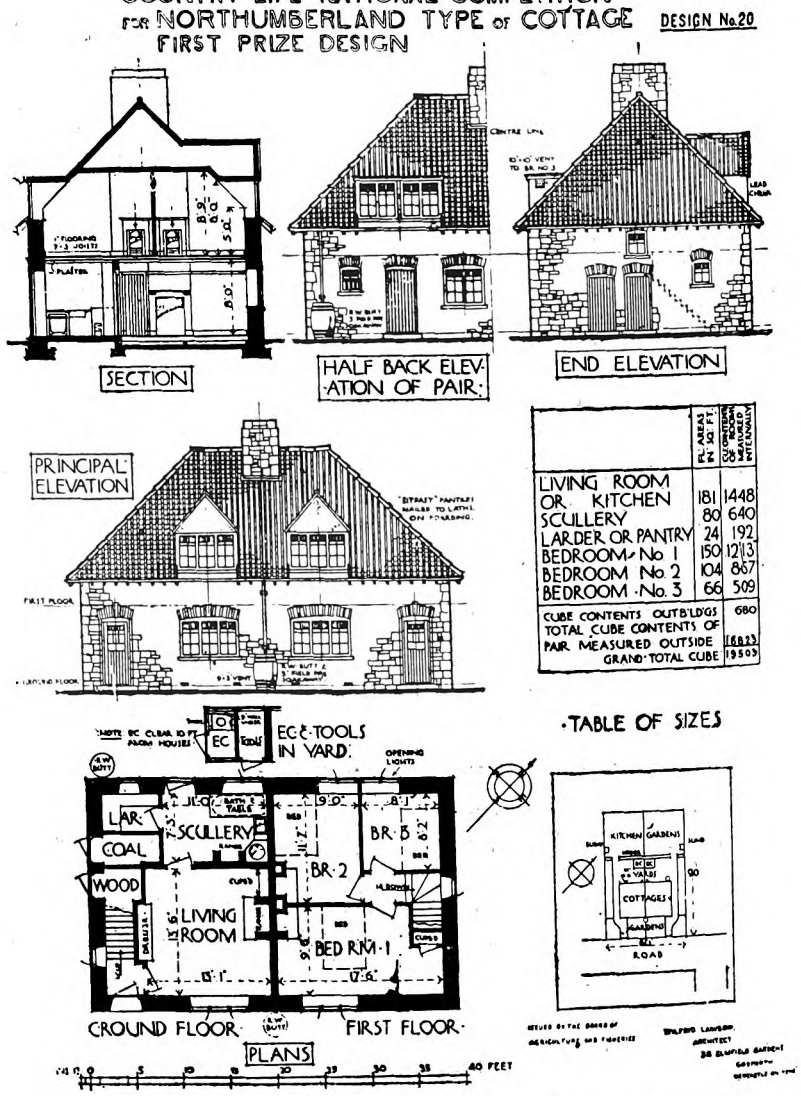
This also needs to be roomy, so that the labourer may benefit from the convenience and economy of being able to store a fair amount of coal and wood. Where three bedrooms are to be planned in a house having only a living-room and scullery on the ground floor, it will be found both desirable and economical as a rule to include the fuel store under the main roof, so as to obtain greater space on the first floor and reduce the cost of the outbuilding. But where only three bedrooms are required in a house having a parlour in addition to the living-room and scullery, the fuel store may be more conveniently planned as an adjunct to the main building and under the same roof as the E.C., as in some of the accompanying designs.

Lobby and Staircase.

The staircase may be planned to lead from the living-room, and if it is suitably placed there is no serious disadvantage in this arrangement beyond the fact that it necessitates an additional door in the living-room, which it is desirable to avoid if possible. It is more convenient generally that the staircase should start from a lobby outside the living-room door, into which lobby the front door would open.

The stairs should not be steeper than 8-in. rise and 9-in. tread, and a proper handrail should be provided. The staircase should always be lighted and ventilated at or near the





DESIGN FOR A KENT-TYPE COTTAGE.

DESIGN FOR A NORTHUMBERLAND-TYPE COTTAGE.

From the Report by the Board of Agriculture and Fisheries on Rural Housing.

top by means of a small window that can be readily opened. Where there is a turn in the stairs, the landing must not be made too small to allow the passing of ordinary pieces of furniture, or of a coffin; at a complete turn, where it is not possible to lift things clear of the newel post, it will be found that a clear width of at least 3 ft. should be allowed.

Bedrooms.

In considering what size the bedrooms should be made, standards of cubic space can be regarded as only an approximate guide, since the healthfulness of a room must depend less upon its size than upon the proper use of the means of ventilation. When rooms are occupied habitually by more persons than will allow at least 300 cubic feet per adult, they are generally considered to be so overcrowded as to justify the interference of the local authority in the interests of public health. Such a standard is obviously inadequate to apply to new houses. It is becoming recognized that the desirable standard to keep in view is a minimum of 500 cubic feet for each adult, and 250 cubic feet for each child under ten years old, and we consider that these are the minimum limits which it would be well to bear in mind when designing rural cottages.

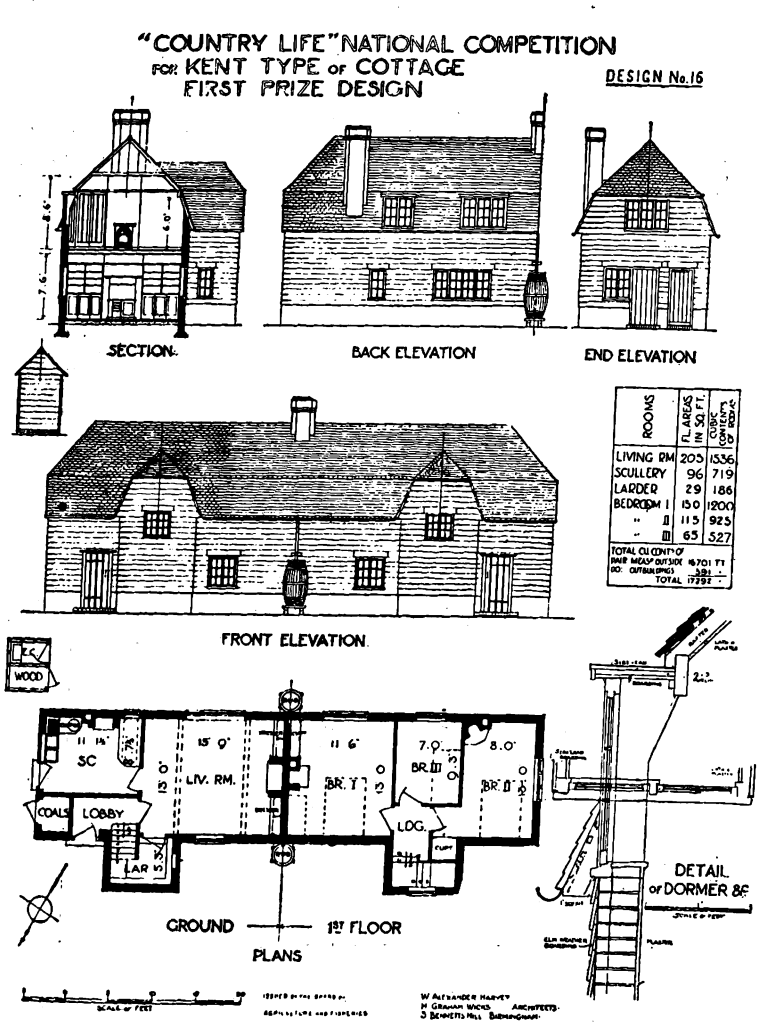
In the largest bedroom provision is required not only for the double-bed, but very frequently for one or even two cots as well; the floor area of this room, therefore, should never be less than 144 square feet, and if possible it should be larger. The principal bedroom having been planned, some liberty in apportioning the remaining space to the other bedrooms must be allowed, because, owing to the exigencies of planning, in one case it may be much easier to provide two bedrooms of unequal size, and in another case two of about equal size. Where possible, however, the second bedroom should be large enough to accommodate two adults.

While we consider that no bedroom having less than 80 square feet of floor area can be regarded as an altogether satisfactory room, we recognize that in many cases the third room must be of somewhat smaller size, suitable for a single person; but no room capable of being used as a sleeping-room should contain less than 500 cubic feet. If there is no fireplace an air brick in an outer wall will be of great benefit in keeping the air in the room fresh, and it is often desirable to provide one even if there is other means of ventilation.

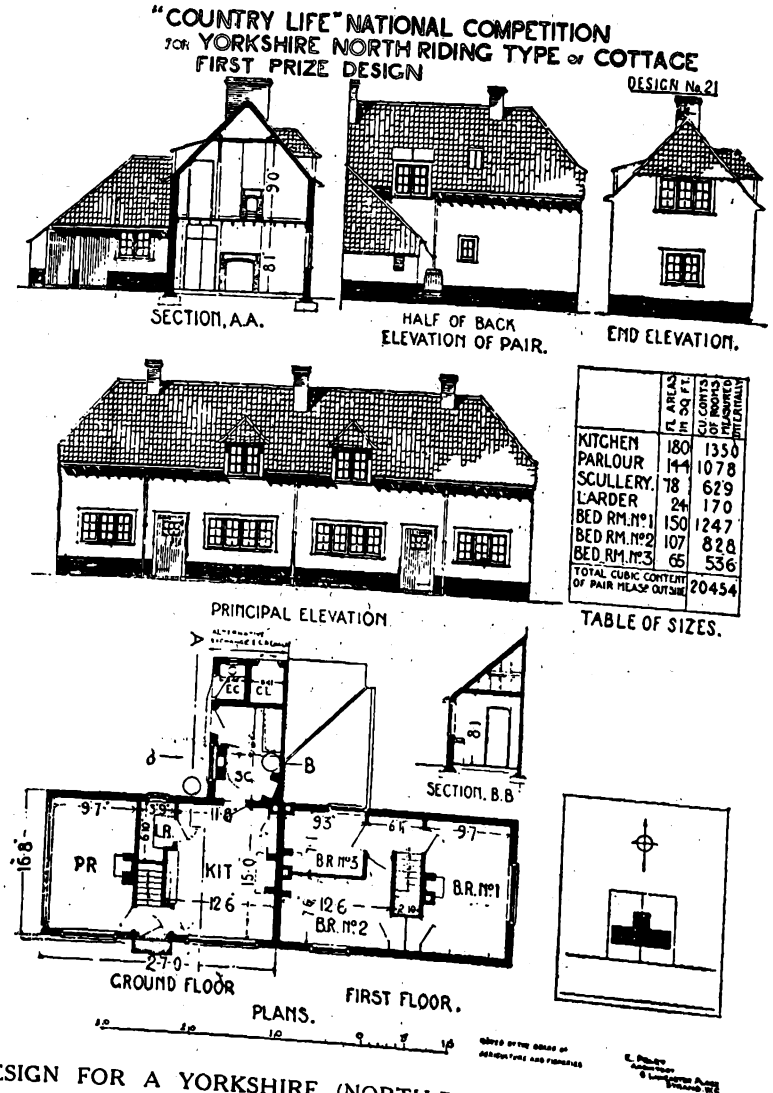
Cottages having the largest bedroom of sufficient size for two adults and one child, with two other bedrooms, each sufficient for either one adult or two children, would afford the necessary accommodation for a large number of present-day families. In small cottages the size of the ground floor must depend somewhat on the bedroom accommodation, both because of the necessity of having the ground floor of the building equal in area at least to the bedroom floor, to allow of a simple construction, and also because, if accommodation is provided on the bedroom floor for additional people, greater space in the living-rooms is necessary if inconvenient crowding is not to result.

Attic Bedrooms.

Speaking generally, in order to give comfortable accommodation, the area of the ground floor of the building should be not less than the area of the bedroom floor, and for this reason it is better as a rule not to have two bedroom stories, but to plan all the bedrooms on one floor. Where tiles are the



DESIGN FOR A KENT-TYPE COTTAGE.



DESIGN FOR A YORKSHIRE (NORTH-RIDING)-TYPE COTTAGE.

From the Report by the Board of Agriculture and Fisheries on Rural Housing.

roof covering, and the roof must necessarily be laid with a steep pitch, it may be possible in some cases, by using the attic space, to obtain rather more bedroom accommodation for a given cost than could be secured if all the rooms were on one floor, though probably this will be somewhat exceptional.

In country districts there is usually a great need for a certain number of cottages having extra bedroom accommodation, and suitable for the larger families; often these can least afford the extra rent involved, and it may be thought desirable to provide a few houses for such families; giving the more ample sleeping accommodation at the minimum cost.

The extra expense involved in giving access to the attic for the sake of providing one small room in this way would hardly be justified except where the ground-floor area would be insufficient to give the necessary bedroom area on one floor, and it must be remembered that in some districts the by-laws require the external walls of two-storied houses to be built in 14-in. brick to the first-floor level. Where this is the case it would probably be cheaper to enlarge the ground floor sufficiently to dispense with the need for the attic.

Planning of Bedrooms.

The important consideration in planning a bedroom is to allow sufficient space for the bed or beds out of the draught from the window, so that there may be no special reason for keeping the window closed. The remaining space should be convenient for dressing purposes, and for this reason it will be found that an oblong room is often better than a square one, in which there is apt to be only narrow passage-way round the bed and nowhere a convenient square space.

The objection that exists, in the case of the ground-floor rooms, to the door being placed in one of the corners adjacent to the fire, is of much less force in the case of a bedroom; indeed it will often be found that this is a convenient arrangement. Simple wardrobe cupboards are a great boon, and if they consist only of a wooden shelf in a recess, with a frame for curtains and pegs for hanging, they will serve to protect clothes from dust, and help the occupants to keep the rooms tidy.

Parlour.

There can be no doubt about the desire in many districts for a parlour or sitting-room in addition to the accommodation described above; the strength of the desire for it is indicated by the general tendency to convert the scullery into a living-room, and the living-room into a parlour, in cases where only the two rooms are provided.

General testimony, however, is confirmed bv our observation that, in most cases, a parlour is only put to slight and occasional use. It appears desirable, therefore, to plan the house without a parlour wherever the need for economy must override other considerations. On the other hand, where extreme economy is less urgent, there seems good reason for providing a parlour, whether in deference to the general desire for it, or in order to give a room suited to purposes which the spread of education and culture undoubtedly tends to multiply.

Where a parlour is provided, most of the purposes for which it is required can be served by a small room; but a room having less than 100 square feet of floor area is hardly worth providing at all, and indeed if the room is to be provided little is saved in cost by making it excessively small. The parlour, however, serves much less important purposes than the living-room, and should take second place, not only in respect of size, but also in the consideration of aspect. As it will be more commonly used in the afternoon and evening, it may face to the west with advantage.

In planning the parlour, as in the case of the living-room, it is important so to place the door in relation to the window and fireplace that the traffic through it does not disturb the comfortable place on each side of the fire, or that most convenient for work near the window.

THE NATIONAL MEMORIAL PLAQUE COMPETITION.

In July last the Government invited competitive designs from British-born subjects for a memorial plaque to be presented to the next-of-kin of members of our naval and military forces fallen in the War. A sum of £500 was offered in prizes. The result of the competition, as recently announced, is as follows: The winner is Mr. E. Carter Preston, of Liverpool University, who presumably receives a prize of £250. A reproduction of his design is given below, and his portrait appears on p. 85. Mr. Charles Wheeler was awarded second place for two designs, submitted under the motto "Moolie." He receives an award of £100. Other successful competitors are: Mr. William McMillan ("Sculpengro"), Sapper G. D. Macdougald ("Weary"), and Miss H. F. Whiteside ("Zero"). The three last-named artists receive a sum of £50 each.

The conditions of the competition stipulated that the plaque was to be as near as possible 18 sq. in. It could be in the shape of a circle $4\frac{3}{4}$ in. in diameter, a square of $4\frac{1}{2}$ in., or a rectangle of 5 in. by $3\frac{3}{5}$ in. It was suggested that the design should take the form of a symbolical figure subject, and with it had to be incorporated the inscription, "He died for Freedom and Honour."

Mr. Preston has produced a design which, though a little too formal and academic, seems to fulfil the requirements very well. Relatives of those who have fallen in the War will be proud to have this symbol of their supreme sacrifice. The principal elements of the design are a lion, and the erect figure of Britannia holding a laurel wreath over an oblong panel, on which the name of the fallen hero will be inscribed. On the lower edge of the plaque the lion's cub is biting the

WINNING DESIGN IN THE NATIONAL MEMORIAL PLAQUE COMPETITION.
By E. Carter Preston.

Plate IV.

April 1918.

NATIONAL MEMORIAL PLAQUE COMPETITION DESIGNS.

Nos. 1 and 2, by Mr. Charles Wheeler; Nos. 3 and 4, by Mr. William McMillan; No. 5, by Sapper G. D. Macdougald; No. 6, by Miss H. F. Whiteside.

neck of the eagle. The maritime interest is plainly symbolized by fishes, which, although they assist in filling what would otherwise be blank spaces, have no organic connexion with the general composition.

Mr. Preston has had some valuable previous experience of this class of design, having taken part with distinction in the competition held some little time ago by the Royal Numismatic Society for a medal to commemorate the Battle of Jutland. (See ARCHITECTURAL REVIEW for September 1917.)

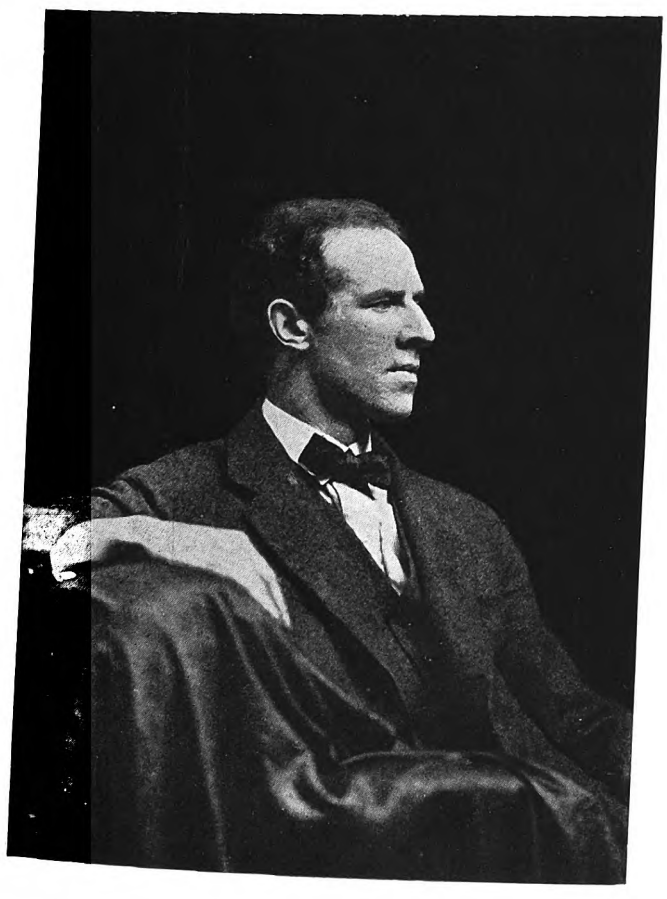
With regard to the other premiated designs (all of which are reproduced on Plate IV), No. 1, by Mr. Charles Wheeler, showing a symbolical female figure gazing at the heroes' graves across the sea, is admirable in conception, but the roundel is somewhat inadequately filled. No. 2, by the same artist, is finely conceived and vigorously executed. It is more real than symbolical—a woman reaching up to comfort a man who bows his head in grief.

No. 3, by Mr. William McMillan, shows the same defect as No. 1, though not so obviously, two figures naturally filling the space better than one. Here also we have an excellent suggestion of the sea. No. 4, by the same artist, is the better design from all points of view—Britannia with outstretched arms (significant of the Cross), and a youth reaching up to take the laurel wreath.

No. 5, by Sapper G. D. Macdougald, is tenderly pathetic—a little figure of Love weeping among the crosses.

No. 6, by Miss H. F. Whiteside, has certain obvious defects in modelling and lettering; but there is strength and purpose in the design—the fallen figure indistinctly defined, and the upright one flinging out his arms to greet the sun that rises over the sea.

The memorial plaque is to be executed in bronze.



MR. E. CARTER PRESTON.
Winner of the National Memorial Plaque Competition.

IMPERIAL WAR GRAVES COMMISSION.

IT was recently announced by the Secretary of the War Office that the Government had undertaken to bear the cost of laying out, enclosing, planting, and maintaining British military cemeteries abroad and of providing suitable headstones for the graves wherever possible. The Imperial War Graves Commission had under consideration a report from Lieut.-Colonel Sir Frederic Kenyon, Director of the British Museum, who had been appointed adviser to the Commission with regard to the laying out and architectural treatment of cemeteries, and who had consulted the representatives of the various Churches and religious bodies, and had paid special visits to France and Belgium to study the local conditions and to acquaint himself with the opinion of the armies in the field on the subject. The chief recommendations were:

(a) That the principle of equality of treatment laid down by the Commission should be carried out by the erection over the graves of all officers and men in the war cemeteries abroad of headstones of uniform size, but, in each case, distinctive as regards design of the regiment or other unit to which the officer or man belonged.

(b) That in addition to the individual headstone there should be in each cemetery central memorials inscribed with some appropriate phrase or text.

(c) That the constructional work in the cemeteries should be carried out under the general supervision of three principal architects: Mr. Reginald Blomfield, Sir Edwin Lutyens, and Mr. Herbert Baker.

Sir Frederic Kenyon's proposals were generally approved, and it was agreed that, with a view to arriving at an accurate estimate of the cost of carrying them out, the necessary authority should be obtained to proceed, on plans approved by the three principal architects, with the work of laying out, enclosing, and planting, and the erection of headstones and central memorials in three selected cemeteries in France or Belgium which contain the graves of both British and Dominion soldiers. On this estimate could be based the recommendation which the Commission would make regarding the proportion of the total cost to be borne by the Governments of the United Kingdom and of the Overseas Dominions.

It was announced that regiments and other military formations had been asked to send in their own suggestions for the design of headstones. These were now being received by the Commission, and it was decided that the offer of the Directors of the National Gallery and the Wallace Collection and Mr. Macdonald Gill to assist in the final selection should be accepted. It was stated that some, if not all, of the Dominions would decide on a headstone representing the Dominion rather than individual regiments.

A committee was appointed to consider the special questions arising with regard to the graves of Indian soldiers.

INCREASE IN THE PRICE OF "THE ARCHITECTURAL REVIEW."

WITH the May issue the price of THE ARCHITECTURAL REVIEW will be raised to 2s. The Proprietors regret the necessity for this step, which is unavoidable; all the elements of production—paper, process blocks, and printing—having increased enormously in cost. The above advance is purely a temporary measure; the price will be reduced as soon as circumstances allow.

NEW BOOKS.

A HISTORY OF THE ABBEY OF ST. ALBAN.

If we owe a tremendous debt to the mediæval ecclesiastics who have left us such masses of materials of history, we are scarcely less under obligation to the patient and industrious sifters of the heaps. Would that there were more ransackers of the archives, which, private and public, are more or less accessible, or else either jealously kept in obscurity or unwittingly buried in oblivion. It may be safely conjectured that, hidden away in muniment chests, in cellars, lofts, and secret recesses, there are ancient documents that, brought to light, would revise or reverse many historical conclusions. But even when pipe-roll and parchment, register and diary, are freely and openly available for research, they do not receive adequate attention; the workers in this field being few because the rewards, either in money or in fame, are disproportionately small for the labour and scholarship that such investigations demand. Unless a man have leisure and means he cannot, unaided, afford to gratify a taste for archival research. That fine phrase, "the endowment of research," should never have been a monopoly of the metallurgists; it has an obvious application to archæology.

In his siftings of the dust of ages, the archivist has need for a most discriminating sieve; for, as Mr. Rushbrook Williams reminds us in the second sentence of his first chapter, the historian is less baffled by the lack of information than by the difficulty of disentangling fact from fiction. "For seven centuries," he says, "there persisted, in the brethren of St. Alban's Abbey, a body of men who deemed it a duty to enhance the reputation of their patron and the glorious antiquity of the house over which he presided. Stimulated by pious zeal, successive generations sought for the minutest details of the martyr's death, and for the precise circumstances of the foundation of the Abbey. The brethren felt themselves in duty bound to supplement the deficiency of early information regarding matters so important. Accordingly, incidents were fabricated, dates were discovered, version after version was produced, each more full and better informed than the last. In consequence, the original facts became by degrees overlaid with a mass of fictitious detail. Indeed, the more circumstantial and convincing the version, the later and less trustworthy does it prove to be."

Matthew Paris, the thirteenth-century historian of the Abbey, put into plausible literary form the traditions current in his day, and upon him the later historians—Dugdale, Newcome, and some more modern men—have depended too trustfully. Mr. Rushbrook Williams brings to his task the cautious mind and the scholarly equipment of the scientific historian of to-day, and his monograph may be regarded as a sound and solid contribution to the history of early England, since life in an abbey naturally reflects in a considerable degree the conditions outside. Moreover, its abbots were often astute men of affairs, in close touch with the movement of their times. Also they were commonly well-versed not only in statecraft, but also in the minor matters of governance. They acquired much experience and skill in the buying and selling, management and husbandry, of estates. It is probable, therefore—nay, certain—that to them may be traced much that is fundamental in our land laws, systems of tenure, methods of taxation; and the science of political economy may have had its germs in their observations. On these subjects, and on other aspects of sociology, much curious information is to be gleaned from Mr. Williams's book. At the dissolution of the Abbey its site was granted to Sir Richard Lee, who promptly pulled down all the conventual buildings on the south side of the Abbey Hill for the sake of the material. "Only the church itself and the great gate were preserved, purchased by the townsfolk who had for so long groaned beneath the sway of the house. These edifices to-day remain the only traces above ground to mark the site of the noble monastery which upheld for so many centuries the fame of the Proto-martyr of England." It is rather disappointing to find that the references to building are few and unimportant; but, as we have seen, there is full treatment of many matters that are cognate, and from which, inductively, the architect may derive various useful inferences; and the book is fruitful reading for all who know how to interpret aright the annals of social development.

"History of the Abbey of St. Alban." By L. F. Rushbrook Williams, B.A., B.Litt., F.R.Hist.Soc., etc., Fellow of All Souls College. Longmans, Green & Co., 39 Paternoster Row, London, E.C. Price 7s. 6d. net.

PAINT AND POETICS.

According to the reader's temperament or casual mood, Mr. Kiddier's rhapsodical ebullitions on colour will be regarded either with rapture or disgust. There is no middle course with it: either you will hate it or you will love it, put it in your breast pocket near your heart or throw it behind the fire. If your melting mood comes first, you may, in remembrance of it, spare the book from the fate to which uncompromising common sense would consign it, but woe betide it if it happens at first to catch you in your sterner mood. In our case, instant dislike of the title, "The Oracle of Colour," followed immediately by intense hatred of the glaring idiosyncrasy of the type-display on the title-page, caused us to fling down the book with as near an approach to disgust as a eupeptic reviewer ever permits himself. Happily the book fell open at the dedication, which would melt a heart of stone. So that there was at least one tender grace in the book, and with a little patience one might chance to find others. Nor was the quest entirely vain. Amidst much mere froth there is occasional iridescence. "When light first dawned, colour was the added charm, the garland thrown in upon the things men need, God's gratuity to a grey world, the miracle of His afterthought: His finishing touch with which He smiled!" Stronger, but with less grace, is: "The source of vision is God. As to the devil, he does not see that he is the devil: if he did, he would die from shock." Which is as much as to say that sudden self-realization would leave but a sorry remnant of the German army. This is a fair sample of the smart sayings that bubble up in the book at frequent intervals. To strive after epigram is not an indictable offence. Dora has not yet intervened, although the dubious industry is spreading. On the whole, this is a charming little book—always oracular, egotistic, naïve, paradoxical, but never tiresome. Sometimes it is poetical, whether or not the "skimble-skamble stuff" is measured out in lengths and rounded up with rhyme-endings. Hear the author on this head: "The painter is a man with child-like personality: he must talk as he feels. Unlike the journalists, he cannot clothe himself with the gorgeous flowers of non-committal speech or show an intellect without a soul . . . He lays his soul bare or remains dumb. He is a poet." That the author has a neat knack of versification is shown by the inclusion of two specimens of his skill in this kind—"The Rain"

and "The Vision." Both reveal a "childlike personality," as well as easy movement in the sonnet form. It may be permissible to quote a few lines from "The Rain":—

O in my heart I love the fragrant rain
That plashes with God's laughter in the sound
The lofty elm, the lowly turf around,
Primming the buttercup and all his train.

The rest of the sonnet is even better, and is of such promise that the author had better make up his mind at once whether he can best express his individuality in poetry or paint. Otherwise he may sit down between two stools.

"The Oracle of Colour." By William Kiddier, Author of "The Profanity of Paint." London: A. C. Fifield, 13 Clifford's Inn, E.C.4. Price 2s. net.

CONCRETE COTTAGE CONSTRUCTION.

A BOOK on the building of concrete cottages is not only timely, but fills a gap. Books on concrete construction are very numerous; but, so far as we are aware, this particular phase of it has not hitherto formed the subject of a separate treatise, dealing adequately and in detail with the special application of the material to small buildings. In "Concrete Cottages, Small Garages, and Farm Buildings," Mr. Albert Lakeman seems to have ransacked all available sources of information, and to have overlooked no point of importance. His manual, indeed, we are disposed to regard as a model of thoroughness and completeness, erring, if at all, in the minuteness with which it expounds theory and practice. Lured on by the very lucid explanation of every step, inexpert persons may be tempted to try their hand at building. This contingency, however, is quite negligible, and is without weight as compared with the advantage of clear exposition, even where information is sought by an expert, who will tolerate willingly the description of a dozen things he already knows for the sake of the one point on which he may happen to be in doubt; and since it may be pretty safely assumed that the aggregate ignorance of the experts as a body excludes very few points, the fullness of such a treatise is amply justified. What are redundancies to one may be essentials to another.

In Chapter I the first section discusses accommodation and planning, the choice of materials, the advantages of using concrete blocks for cottage construction, and the inapplicability of reinforced concrete to this class of work; the second section deals exhaustively with methods and general details of construction; floors, roofs, staircases, and window and door details occupying each a special section; while Sections VII and VIII deal respectively with joinery and fittings generally, and labour-saving devices. Chapter II treats of the construction of small buildings other than cottages, such as garages, cowhouses, stables, barns and sheds, piggeries, dairies, greenhouses, and root-cellars. Chapter III affords a very complete summary of general information for the builder, comprising invaluable tips on plant generally, layout and supervision, yard work, site work, organization, and block-making. In Chapter IV we get back to cottages; but in this instance it is not construction but design upon which attention is concentrated. Here, again, the advice is wholly sound, if a little familiar, as when it is said that "The plan should be straightforward and simple, with no waste space, and eccentricities should be avoided. There is a great tendency to strive for originality at all costs, and some designers prefer a type or feature which is original and unsuitable to one which is ordinary and quite satisfactory. This leads to designs which are often displeasing, whereas the designer who possesses a natural talent, and who strives for simplicity and good proportion, will soon begin to express his individuality in a manner which leads to satisfactory results because it is spontaneous. Originality is a decided asset to the designer, provided it is governed by the principles of good design and the conditions of reasonable cost." Many examples of concrete cottages by different designers are illustrated; and it may here be observed that the illustrations throughout are a very valuable feature of the book. There are more than two hundred of them, a drawing or a photographic view being allotted to every point that seems to require it.

The final chapter explains and illustrates with characteristic thoroughness the construction of tiles and fence-posts; and the book, as a whole, may be confidently recommended as a trustworthy, most serviceable, and very comprehensive guide to every aspect of the subject comprehended by its title. Architects, as well as landowners and estate-agents, municipalities, and the large army of builders who will presently participate in the tremendous boom in cottage building, will find in it much practical guidance in a mode of construction for which a great future may be confidently predicted.

"Concrete Cottages, Small Garages, and Farm Buildings." Edited by Albert Lakeman, M.S.A., M.C.I. Published for the Concrete Utilities Bureau by Concrete Publications, Ltd., 4 Catherine Street, Aldwych, London, W.C.

"THE YEAR'S ART, 1918."

IN "The Year's Art," the Editor's review of events is always a captivating feature. It has in it more shrewd common sense than one dares to hope for in ordinary gossip about art, is sane in its judgments, free from cant, catholic in outlook, and vivacious in style. This year, in spite of the War, there is no dearth of matter plastic to his hand. There is, for instance, the celebrated case of the disputed Romney, which is summarized racily yet with scrupulous fairness, and Mr. Justice Darling's very lucid judgment is usefully added. Other notable happenings that are duly chronicled and tersely commented upon are the Red Cross Art Sale at which Lady Wernher, bidding against Sir George Agnew and Mr. Louis Duveen, secured Fred Walker's "The Plough" for 5 400 guineas, and afterwards presented that fine picture to the National Gallery; the extraordinary demand for money that led to the sale of so many works of art; the realization of the huge sum of 24,200 guineas for Raeburn's "The Macnab"; and the bequest to Manchester by the late Mr. James Blair of a collection valued at £200,000. It is also recalled that the obituary list of the year includes the names of Rodin, Degas, and Matthew Maris.

Among the plates (which are always an acceptable feature of this annual) are the Hope Athene, which realized 6,800 guineas, and the Antinous (5,600 guineas) from the same collection; the late seventeenth-century bedstead from Boughton House, given by the Duke of Buccleuch to the Victoria and Albert Museum: a page from an English illuminated missal given by Mr. Otto Beit to the same museum; yet a third donation to the same lucky institution—a Japanese lacquered box presented by the four children of the late Sir J. J. Trevor Lawrence; and a few notable new pictures; Miss Lucy Kemp-Welch's "Forward—the Guns," purchased by the trustees of the Chantrey Bequest, forming a spirited and topical frontispiece. Handy lists comprise art institutions, the art sales of the year, addresses of fine art dealers, and a directory of artists and art workers.

"The Year's Art, 1918." A concise epitome of all matters relating to the Arts of Painting, Sculpture, Engraving, and Architecture, and to the Schools of Design, which have occurred during the year 1917, together with information respecting the events of the year 1918. With full-page illustrations. Compiled by A. C. R. Carter. London: Hutchinson & Co., 34 Paternoster Row. Price 7s. 6d. net.

THE REBUILDING OF LONDON AFTER THE GREAT FIRE.

FOLLOWING is a précis of the paper under this title read by Mr. W. G. Bell, F.R.A.S., at the Royal Institute of British Architects on Monday, 4 March:—

Restoration London, like all European capitals of the time, covered comparatively small ground, and that very thickly. The City and its Liberties, within which the Great Fire raged, formed the densest centre of population, and the chief commercial, manufacturing, and trading area of the town, which had grown out to Westminster and north towards Spitalfields and Clerkenwell. The flames of September 1666 burnt through 436 acres of crowded property, leaving in ruins eighty-seven parish churches, St. Paul's Cathedral with bare walls open to the sky, and the Guildhall in the same condition, the Royal Exchange, Custom House, and Sessions House destroyed, and no fewer than 13,200 houses, mostly timber-built, in heaped débris. There were six prisons burnt and forty-four Livery Companies' halls. Fire insurance being then unknown, the owners of houses and merchandise consumed were confronted with a dead, irrecoverable loss.

It has been said that the calamity, the greatest that London has known, was repaired in a few years. The inscription upon the Fire Monument definitely states: "London rises again, whether with greater speed or greater magnificence is doubtful; three short years complete that which was considered the work of an age." Echard and other historians are a little more modest in their claims, giving four or five years as the term. The facts do not support these boastful assertions, which, unfortunately, have for two and a half centuries clouded all our ideas, minimizing the vast magnitude of the task undertaken by the citizens.

The Acts for the Rebuilding of London and for setting up the Court of Fire Judges to decide disputes were passed six months after the Fire. The recovery at the outset was so slow that by December 1667 the foundations had been staked out for 650 houses only. Samuel Rolle, the divine, nineteen months after the Fire, estimated that there were then 800 houses newly built. Merchants who had built in Cheapside and other important streets delayed utilizing their houses, fearing thieves as well as unprofitable trade till the City had made further progress. Meanwhile much was done by the City Corporation, though badly hampered for want of funds, in straightening certain principal streets, clearing away sharp corners, and reducing steep acclivities. Houses rose singly on the separate owner's sites, and only in after years were the buildings continuous. The Rebuilding Act and powers exercised by the City surveyors ensured that they should key correctly.

Parliament's only financial contribution was the Coal Dues, themselves partly paid by the distressed citizens. Originally 1s. per chaldron, or ton, and restricted in operation to ten years, they brought in to Midsummer Day 1670—nearly four years after the Fire—the meagre sum of £32,630. The impossibility of restoring London's public buildings with such restricted means was recognized in the Additional Building Act of 1670, which raised the Coal Dues to 3s. per ton, and extended the term to twenty years. The City from this revenue and from loans restored Guildhall, Wren's work being completed in December 1674, at a cost of £37,422. Newgate was patched up sufficiently to serve its historic purpose as a gaol till 1670, when rebuilding was begun, and was finished in 1675. Ludgate Debtors' Prison was rebuilt in 1673. The new Royal Exchange, raised at the joint charge of the Mercers Company and the City Corporation, was opened in September 1669. Crown revenues bore the cost of the Customs House.

Little real progress was made with rebuilding the London streets till the spring of 1668, when about 1,200 houses were under scaffolding, activity falling off towards the winter. In the spring of 1669 a somewhat larger number of new houses were under construction, about 1,400, and this rate was continuous till the autumn of 1670. Thereafter it greatly slackened, and labour was diverted to the erection of public buildings and churches. By 1672–3 the commercial needs of the capital were substantially satisfied.

In the matter of private enterprise the Livery Companies, to their enduring credit, led the way in the rebuilding of London. They raised funds for the restoration of their halls, in many cases before the dwelling-houses and warehouses of individual liverymen could be rebuilt. The cost of building to-day (before the dislocation in prices caused by the European War) is from two to two and a half times as much as in the time of Charles II. It is unlikely that the houses newly built in the City exceeded nine thousand in number. The reduction from 13,200 is strikingly large, and indicates that the improvement of London after the Great Fire was more important than has been generally conceded—much larger, in fact, than I had been prepared for; but I have been compelled to accept these figures after perusal of the accounts for staking out foundations. Taking £300 as the average building cost of each of 9,000 City houses, we arrive at £6,075,000 as the burden borne by the citizens in rebuilding their houses expressed in modern money values.

Outwardly London appeared to be prosperous while all this money was being spent, but in fact it was passing through severe financial depression. The City treasury was filled and emptied vicariously from day to day. On loans for rebuilding St. Paul's over several years £88,000 was paid in interest. Dwellings and shops were unlet, wanting tenants. It is startling to learn that there were in 1672, as a contemporary writer asserts, whole streets of houses standing in the City uninhabited, "and no person so much as asks the price of any."

London after the Fire remained for a decade, and then for a second decade, a city marked all over with ruins. The Act under which the churches were rebuilt was not passed till 1670. Fourteen churches only had been completed by 1678, twelve years after the Fire. By the year 1683 London possessed twenty-five of its new churches. Seventeen years had then passed; three churches were but lately begun, and there were still six others waiting to be commenced from the foundations. St. Paul's Cathedral still required twenty-seven years for completion. Facts like these, added to what has been said concerning the time required for the public buildings and streets of new houses, make ridiculous the claim upon the Fire Monument that London, more magnificent than ever, was restored complete in the short span of three years.

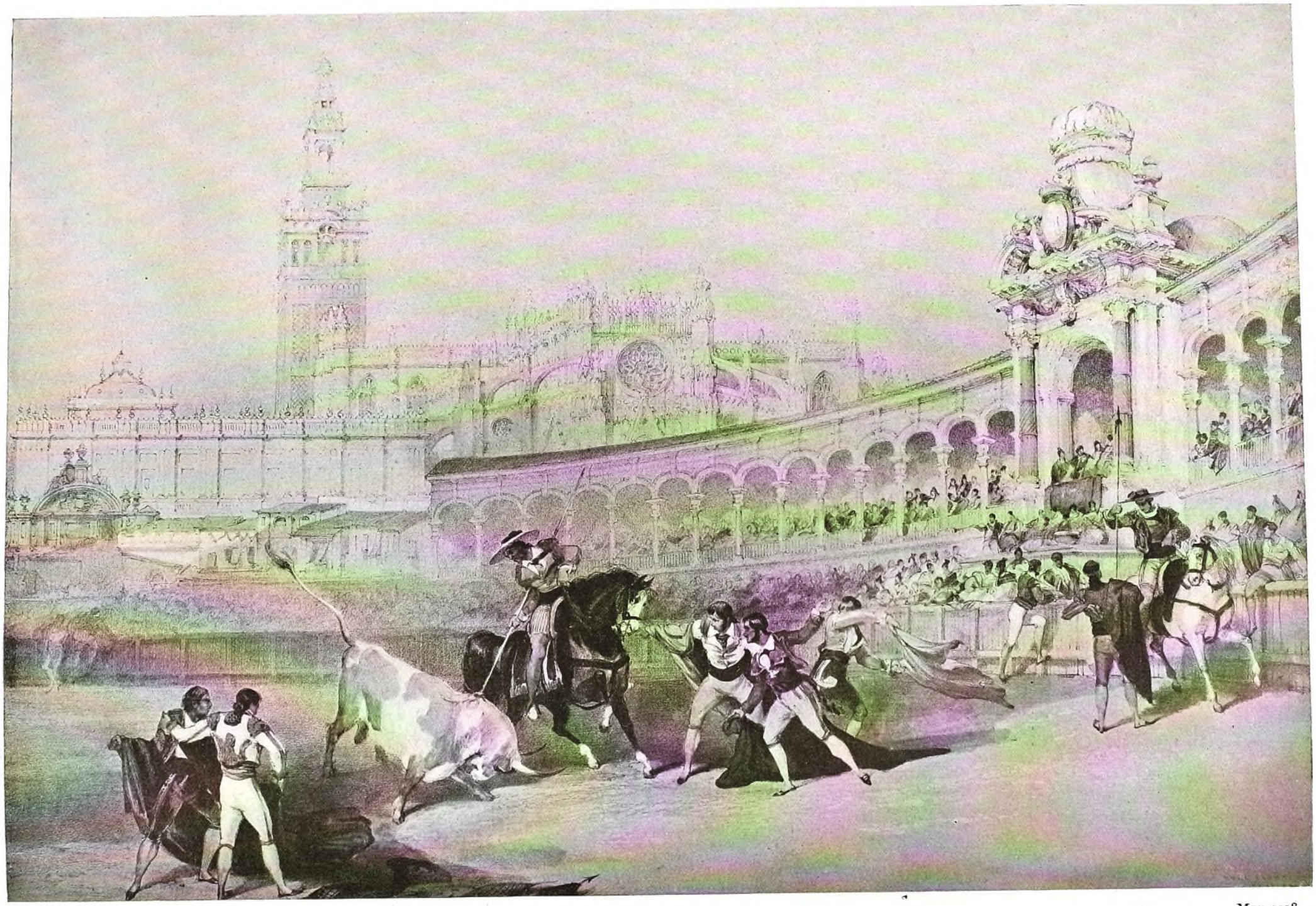


Plate I.

May 1918.

THE BULL RING, SEVILLE.

Ayaso and Capra, Architects.

From the Lithograph by David Roberts, R.A.

DAVID ROBERTS'S SPANISH DRAWINGS.

By ALBERT F. CALVERT.

ALTHOUGH Spain has never developed a style of her own in architecture, many of the architectural wonders of the world have been produced in the Peninsula. If the fact in itself seems curious, the explanation of it may be described as even more incredible; for while Spain is the most conservative country in Europe and the Spaniards out-Orient the Orient in their contempt for hurry, their architects have never found time to invent an original national art. As each successive wave of foreign influence swept over the kingdom, as Roman, Goth, Arab, Carolingian, Florentine, Lombard, and Burgundian followed on each other's heels, the Spaniards assimilated and leisurely essayed to transform the passing styles into something that should be characteristically Spanish; but before the effort had materialized, the original was succeeded by a new model, and the opportunity was lost. They were too intent on adopting and acclimatizing the specimens they derived from the outer world to invent a form of their own. Given the necessary time, Spain would have invented an individual style in architecture—in the restricted sense which invention can possess in art—but historical circumstances have always made the country tributary to the pursuing flow of foreign influence, and the Spaniard, a constant transformer, has never reached a style which is purely original.

But if Spain is lacking in national school of architecture, she is rich beyond most nations in the possession of imposing specimens of the art; and if they are not characteristic of Spain, they are generally graved with the personality of the province to which they belong. The Moorish architecture of the Alhambra of Granada, the Mosque at Cordova, and the Alcazar of Seville, are as characteristic of Andalusia as are the Gothic Cathedrals of Leon and Burgos; yet the Moorish Alcazar and the Gothic cathedral are town-mates of Castilian Toledo, and what has a Gothic cathedral to do in the Andalusian town of Xeres de la Frontera? It would be more correct to say that the architectural monuments of Spain are more representative of a period of the kingdom's history than of the temperament of a monarch than of the province in which they are found. In the series of lithographs by David Roberts, R.A., that are here reproduced, Gothic and Moorish architecture is represented, and in each case the most beautiful specimens of the styles they illustrate have been selected.

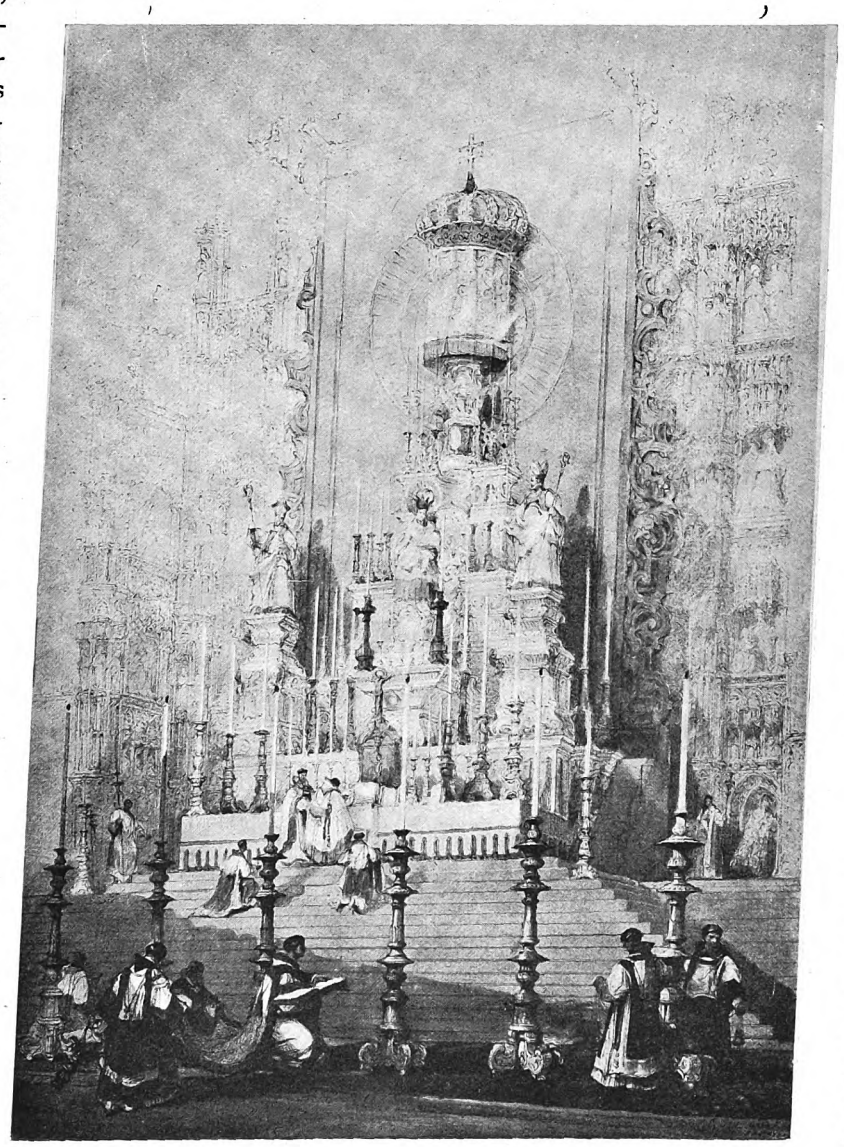


Fig. 1.—HIGH ALTAR, SEVILLE CATHEDRAL.

It may be noted in passing that David Roberts (1796–1864) was born at Stockbridge, Edinburgh. At an early age he manifested a great love for art; but his father, a shoemaker, wished him to follow the same trade. Nevertheless, he was apprenticed for seven years to a painter and house-decorator; and during this time he employed his evenings in the earnest study of art. For the next few years his time was divided between work as a house-painter and as a scene-painter, and he even appeared occasionally on the boards as an actor in pantomimes. In 1820 he formed the acquaintance of Clarkson Stanfield, then painting at the Pantheon, Edinburgh, by whose advice and example he greatly profited, and at whose suggestion he began his career as an exhibitor, sending three pictures in 1822 to the "Exhibition of Works by Living Artists" held in Edinburgh. In the same year he removed to London, where he worked for the Coburg Theatre, and was afterwards employed, along with Stanfield, at Drury Lane. In 1824 he exhibited at the British Institution a view of Dryburgh Abbey, and sent two works to the first exhibition of the Society of British Artists, which he had joined, and of which he was elected president in 1831. In the same autumn he visited Normandy, and the works which were the result of this excursion began to lay the foundation of the artist's reputation—one of them, a view of Rouen Cathedral, being sold for eighty guineas. By his scenes for an opera entitled "The Seraglio," executed two years later, he won much contemporary praise, and these, along with the scenery for a pantomime dealing with the naval victory of Navarino, and two panoramas executed jointly by him and Stanfield, were among his last work for the theatres. In 1829 he exhibited his imposing subject, "The Departure of the Israelites from Egypt," a commission from Lord Northwick, in which the style of the painter first becomes clearly apparent; and three years afterwards he travelled in Spain, and passed over to

Tangiers, returning at the end of 1833 with a supply of effective sketches, which were speedily elaborated into attractive and popular paintings. His "Interior of Seville Cathedral" was exhibited in the British Institution in 1834, and sold for £300; and he executed a fine series of Spanish illustrations for the "Landscape Annual" of 1836, a publication to which he contributed for four years; while in 1837 a selection of his "Picturesque Sketches in Spain" was produced by lithography, many of the subjects being carefully retouched on the stone by the artist's own hand. (Some of these are reproduced herewith.)

In 1838 Roberts made a long tour in the East, sailing up the Nile, visiting Luxor and Karnak, and afterwards making his way to the Holy Land. He thus accumulated a vast collection of sketches of a class of scenery which had hitherto been hardly touched by British artists, and which appealed to the public with all the charm of novelty. The next ten years of his life were mainly spent in elaborating these materials. Many Eastern subjects were painted, and an extensive series of drawings was lithographed by Louis Haghe in the superb work, "Sketches in the Holy Land and Syria," 1842–49. In 1851, and again in 1853, Roberts visited Italy, painting the "Ducal Palace, Venice," bought by Lord Londesborough, the "Interior of the Basilica of St. Peter's, Rome, Christmas Day, 1853," and "Rome from the Convent of St. Onofrio," presented to the Royal Scottish Academy. His last volume of illustrations, "Italy: Classical, Historical, and Picturesque," was published in 1859. He also executed, by command of the Queen, a picture of "The Opening of the Great Exhibition of 1851"—a laborious and rather an uncongenial task. In 1839 he was elected an Associate, and in 1841 a full member of the Royal Academy; and in 1858 he was presented with the freedom of the city of Edinburgh. The last years of his life were occupied with a series of views of London from the Thames. He had executed six of these, and was at work upon a picture of St. Paul's Cathedral, when, on 25 November 1864, he was seized with an attack of apoplexy and expired the same evening.

"The quality of Roberts's work," says the writer of an article in the "Encyclopædia Britannica," from which the foregoing extracts are taken, "is exceedingly equal and uniform during his whole career. The architecture, which is so prominent a feature in his paintings, is introduced with great picturesqueness and an easy command of its salient points, but with little care for the minutiæ of detail. His art was conventional, essentially scenic and spectacular in character, showing effective composition and an unerring instinct for broad general effect, but destitute of that close adherence to nature, that delicacy and truth of tone and colour, which are becoming increasingly characteristic of the productions of the English school. Something of the scene-painter appears in all his works, and his certainty and speed of execution were undoubtedly founded upon his early practice for the stage."

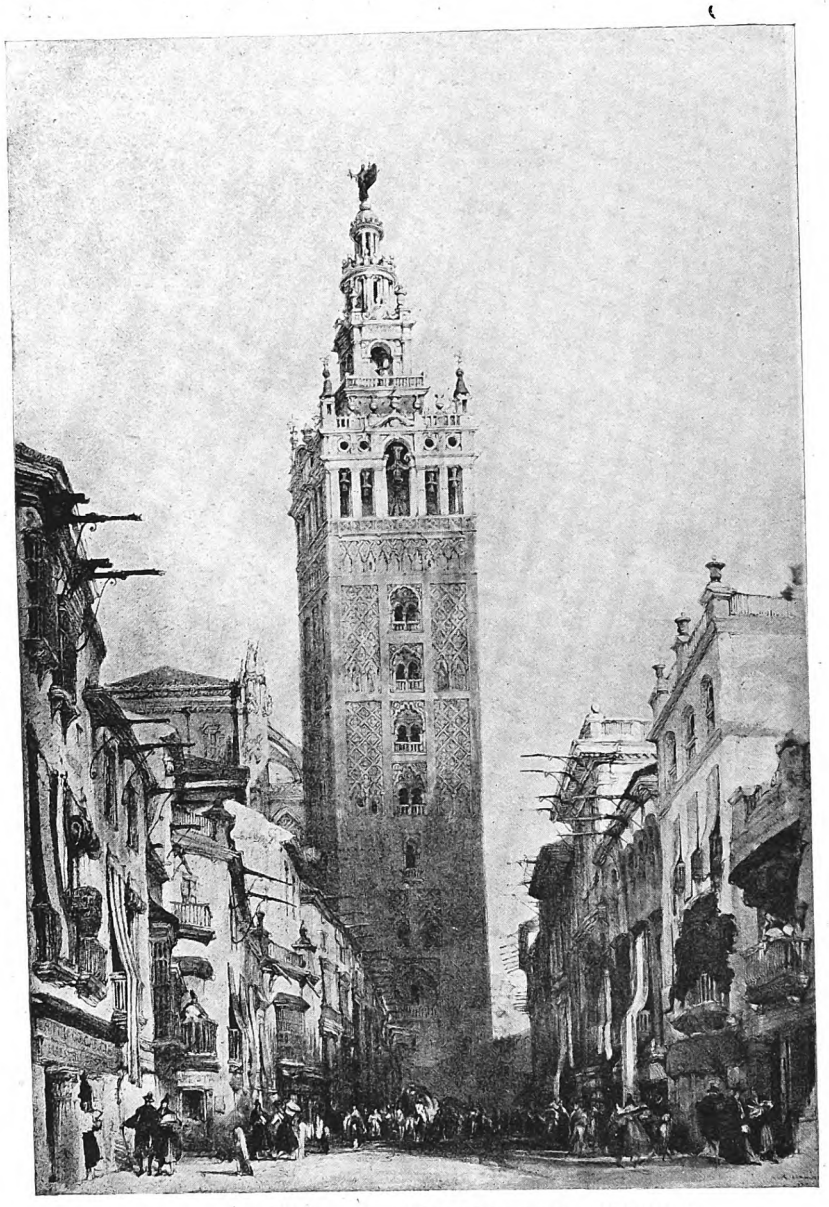


Fig. 2.—TOWER OF THE GIRALDA, SEVILLE.

The Cathedral of Seville, which has its foundations in the ruins of the Mosque of Yakub, is the perfected expression of a resolve, made in 1401 by the Dean and Chapter of the city, that they would build a church "so great that those who come after us may think us mad to have attempted it." In or about 1520 the third largest sacred edifice in the world was practically completed, and its high altar was found to be worthy of the great fane in which it is enshrined. There is no country in which the high altars of the cathedrals excel those of Spain in the gorgeous combination they present of wealth and proportion and polished art; in the richness and profusion of the materials of which they are constructed, the delicacy and beauty of the decorations, and the value of the treasures that are lavished on the material symbolization of the country's national piety. The retablo of the high altar in Seville Cathedral (Fig. 1) is the quintessence of late Gothic sculpture. Crowned by a gilt crucifix and statues of Our Lady and St. John, it is a work of the most extraordinary delicacy and elaboration. The centre displays the superb ark set with rich capitals and embracing the entire tabernacle, while silver effigies of saints guard the grand custodia for the Host. Each of the forty-five compartments into which the retablo is divided depicts a subject from the Scriptures or from the lives of the saints, carved, painted, or gilded with the rarest skill. Begun in 1479 by the Fleming, Dancart, this wonderful triumph of the carver's art was completed by Spanish artists in 1526.

The remarkable Tower of the Giralda (Fig. 2), which forms part of the Cathedral of Seville, is among the three or four most remarkable towers in the world. It is more to Seville than is Giotto's campanile to Florence; it rivals in fame the campanile of St. Mark's. Unlike similar edifices in Egypt and Syria, the minarets built by the Western Moslems are distinguished for their strength and massiveness rather than for slender elegance. The Giralda is regarded as one of the strongest buildings in the world, and its decoration, as a whole, is harmonious and

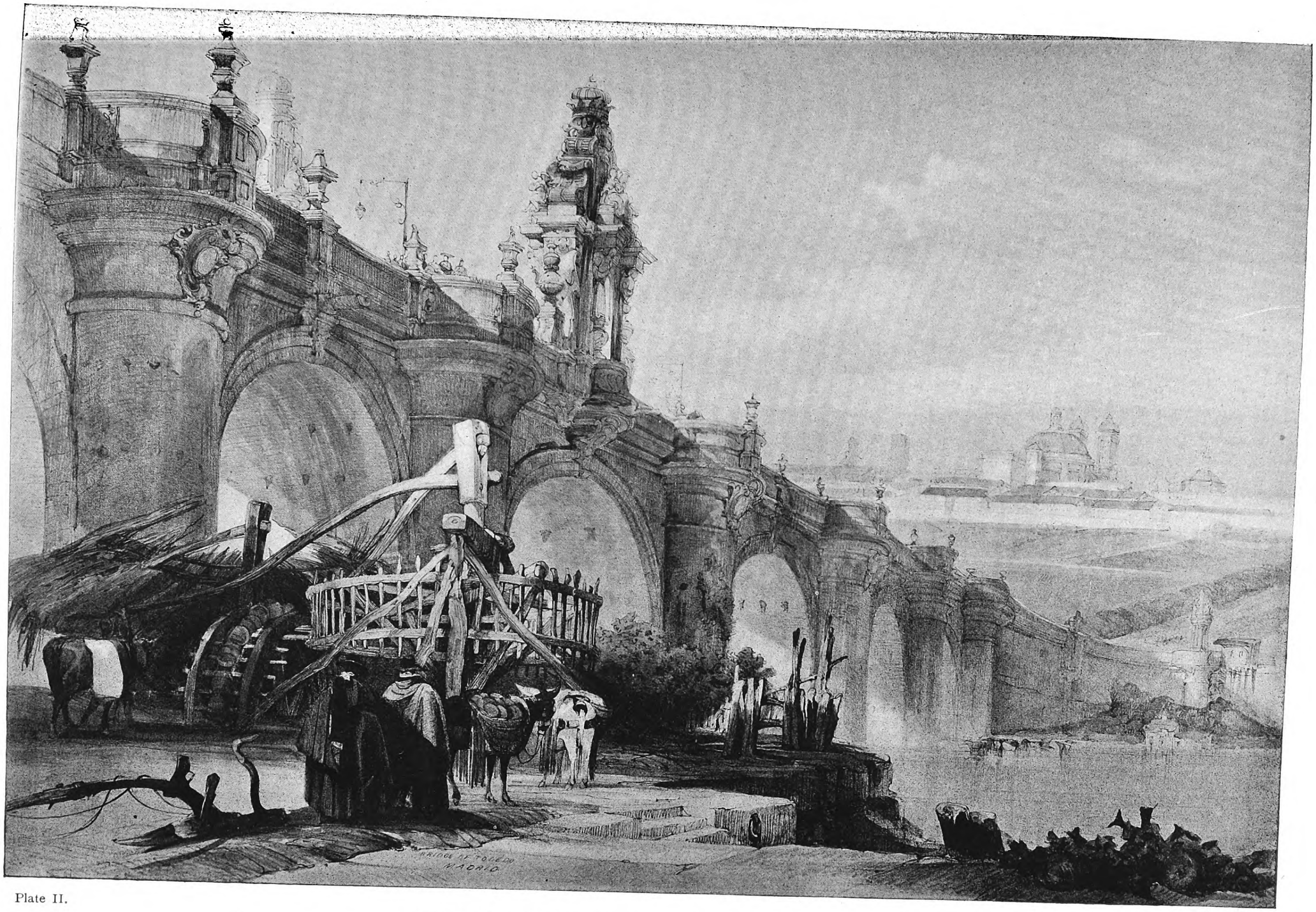


Plate II.

BRIDGE OF TOLEDO ON THE MANZANARES, MADRID.

From the Lithograph by David Roberts, R.A

May 1918.

beautiful. The Moorish tower, erected by Al Geber, a celebrated mathematician and architect who lived towards the close of the twelfth century, only reaches to a height of seventy metres, the remaining twenty-five metres being of Christian workmanship. Before this addition was made, the tower appears to have been crowned, like most West African minarets, by a small pinnacle or turret. This supported four balls of gilded copper, and was so large that the gates of Seville had to be widened for their entry into the city. According to a Mohammedan writer of the period, the iron bar which supported the balls weighed about ten hundredweight, and as the accuracy of his facts and figures was confirmed in 1395, when the balls, which were thrown to the ground by the earthquake, were weighed and measured, we may credit his further statement that the whole was cast by a Sicilian Arab named Abu Leyth at a cost of £50,000 sterling. The remarkably graceful superstructure was added in 1568, and despite its Doric and Ionic columns and Renaissance style it does not mar the beauty and harmony of the monument. The whole fabric is surmounted by a bronze statue of Faith, executed by Bartolome Morel, which stands fourteen feet high and weighs twenty-five hundredweight, yet so delicate is the workmanship that it turns with every breath of wind—hence the name applied to the tower, the word Giralda being derived from *que gira*, "which turns."

Seville is the alma mater of the bull-fight; and although the bull ring in Madrid (Plate I), built by the local architects, Señores Rodriguez Ayaso and Alvarez Capra, in the Hispano-Moresque style at a cost of £80,000, will seat 3,000 more people, the Plaza de Toros, with its accommodation for 12,000 persons, boasts the finest *toreros*, the finest animals, and the finest situation in Spain. It is built partly of wood and partly of stone. Viewed on a week-day, the vast interior, vividly recalling the structural plan of a Roman circus, is strangely impressive, but seen on a Fiesta de Toros, when its tier upon tier of seats are packed with their full complement of laughing, gesticulating, fan-flirting Andalusians in their brilliant holiday garments, it forms a spectacle that is never eradicated from the memory. From one side of the amphitheatre one obtains an imposing view of the Giralda. As the afternoon advances, when the rays of the setting sun gild the Moorish tower, and, later, leave it clear cut against the pearly twilight, the effect is beautiful in the extreme. This Plaza of Seville is under the superintendence of the Maestranza of the city, an equestrian society of the highest rank, which was formed in 1526 to encourage tournaments and revive the decaying spirit of chivalry. To-day the members of the Maestranza confine their services to chivalry to the paying of their subscriptions and the wearing of scarlet uniforms.

Madrid boasts no more than two important bridges and a like number of gates, but only one of each of these is of any artistic interest. The Puerta de Toledo, which leads to the bridge of Toledo (Plate II), was erected by Ferdinand VII on his return from Valençay, and is entirely destitute of architectural merit; but the Puente de Toledo, which was completed in 1732 and is profusely decorated in the rococo style, gives a touch of the picturesque to the muddy flow of the Manzanares. The bridge is 128 yards long by 12 yards wide, and is supported on nine arches which are remarkable for their elegance and simplicity, but the centre of the

Fig. 3.—GATE OF ALCALÁ, MADRID.

Sabatiori, Architect.

structure is made hideous by the statues of San Isidro and his wife. The Alcalá Gateway (Fig. 3) is the only fine triumphal arch in Madrid. It was designed by Sabatiori, and was erected at the command of that enlightened sovereign Charles III to commemorate his entrance into the city, which owes to his reformative zeal the Customs House, the Prado Gallery, General Hospital, Observatory, the Botanical Gardens, Natural History Library, and many other of its public buildings and institutions. The walls of the Puerta de Alcalá have been pulled down, and the gate, which is 72 ft. high and consists of five arches, has been left surrounded by gardens and large houses. But the gateway possesses a special attractiveness to travellers who arrive in the capital from the dreary, monotonous plains by which it is surrounded, and who behold for the first time through this massive entrance the lordly city with its groupings of towers and spires, which was once a fortified outpost of Toledo almost buried in its surrounding forests.

The historic Capilla Real of the Cathedral of Granada is entered by a late Gothic doorway, through a portal elaborately wrought with emblems of heraldic pride and religious humility. In this plain, bright, and airy chapel, between the chancel (which is railed off by a magnificent grille of gilt ironwork, wrought by Maestro Bartholomé in 1522) and the altar, are the superb tombs of Ferdinand and Isabella (Fig. 4); while in the vault below lie the bodies of the two great sovereigns in the heart of the city they recovered for Christendom. The recumbent effigies of the Reyes Católicos are full of expression and majesty. Both wear their crowns, and Ferdinand is in complete armour. Figures are seated at the angles of the superb sepulchres of Carrara marble, and the sides are sculptured with medallions and escutcheons and the figures of angels and saints. The figures of Juana, the unhappy daughter of Ferdinand and Isabella, and of Philip I, her handsome, worthless consort, whose tombs are also here, are less lifelike, and the general decoration is beautiful but more florid. On each side of the altar kneel carved effigies of the king and queen, and the representations of their faces are believed to be actual and exact likenesses. Behind Ferdinand is the victorious banner of Castile, and beneath them, in singular painted carvings, is portrayed the story of the conquest of the Moor, to which they devoted their lives. These reliefs, which have been attributed to Felipe Vigarny, and are of great antiquarian interest, represent the surrender of Granada, and the subsequent baptism of the infidels. In the former, both the sovereigns are shown in the company of the great Cardinal Mendoza, receiving the keys from Boabdil, and in the latter the reluctantly converted Moors form so numerous a company that the rite of baptism is being administered to them by means of a syringe.

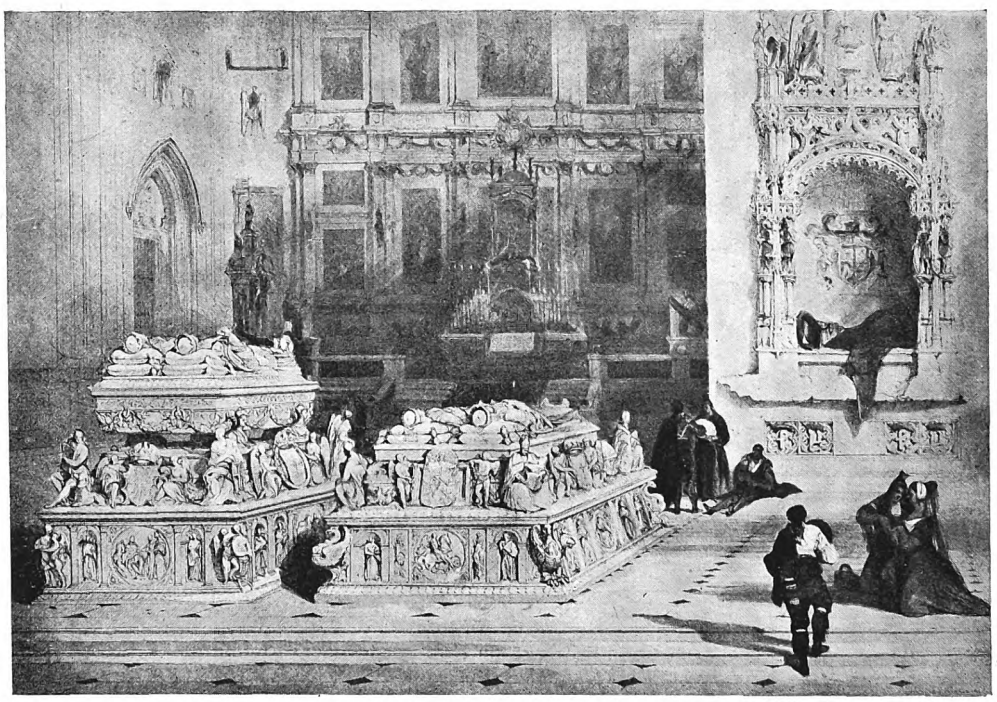


Fig. 4.—TOMBS OF FERDINAND AND ISABELLA AND OF PHILIP I AND HIS QUEEN, GRANADA.

Of the twenty-six towers which once defended the palace-fortress of the Alhambra, eighteen may still be counted, and of these the most interesting is, perhaps, the Tower of Comares (Plate III). This square, massive *torre*, with its crenellated summit, not only commands a vista over the luxuriant plain and flashing waters of the crystal Darro to the distant peaks of the snowclad Sierras—a prospect that moved Charles V to exclaim: "Ill-fated the man who lost all this"—but it contains an apartment, the Sala de los Embajadores, which of all the halls of the Red Castle is probably the one that has undergone the least change since the days of the Moorish occupation. This Hall of the Ambassadors, which has always constituted the official part of the royal residence, occupies the whole of the interior of the tower, which has a superficial area of 37 sq. ft., and is 75 ft. high to the centre of the dome. This dome of larch-wood has been compared to the faceted surface of an elaborately cut diamond, and the ornamentation of the apartment, the largest in the Alhambra, is the richest that the palace contains. As the inscription indicates, the royal throne stood on one side of the state reception-room, and here the last great assembly of the Moors was held to consider the demand made to Boabdil for the surrender of Granada.

The River Darro used to be known as "The Salutary Bath of Sheep," and its waters that keep the soil of Granada in a state of ceaseless cultivation are still noted for their healing qualities in regard to cattle. The banks of the river form one of the oldest quarters of the city, and one that is rich in Moorish structures and picturesque views (Plate III). The buildings are but the remnants of the princely mansions and innumerable gay villas which were once surrounded by the richly cultivated gardens of the Moors. On the left bank lies the Church of Santa Anna, a Renaissance building erected about 1541 on the site of the Mosque of Almanzora. Its plateresque portal and wooden roof are beautiful pieces of work, and the tower, with its round-arched windows, its azulejos, and its projecting corbel-borne roof, resembles a Moorish minaret. Fronting the river also is a handsome residence, built in 1539, which was the mansion of Hernando de Zafra, the statesman who was employed as secretary by Ferdinand and Isabella. The lower stage of the portal contains the square entrance set between Doric columns, the second bears the escutcheons of the family (one showing the Tower of Comares), and above this is a balcony between pilasters, carved in delicate relief.

(*To be concluded.*)

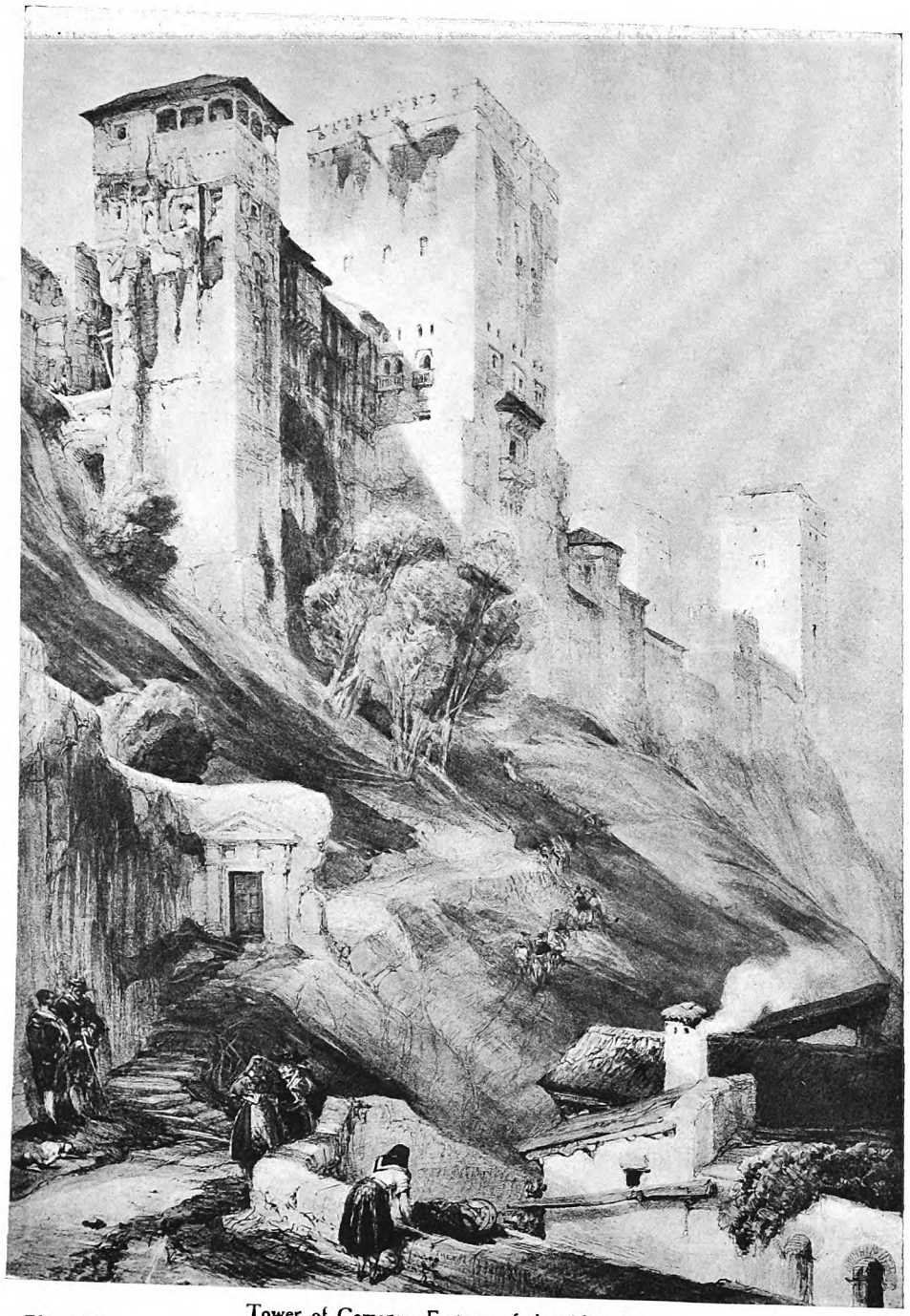
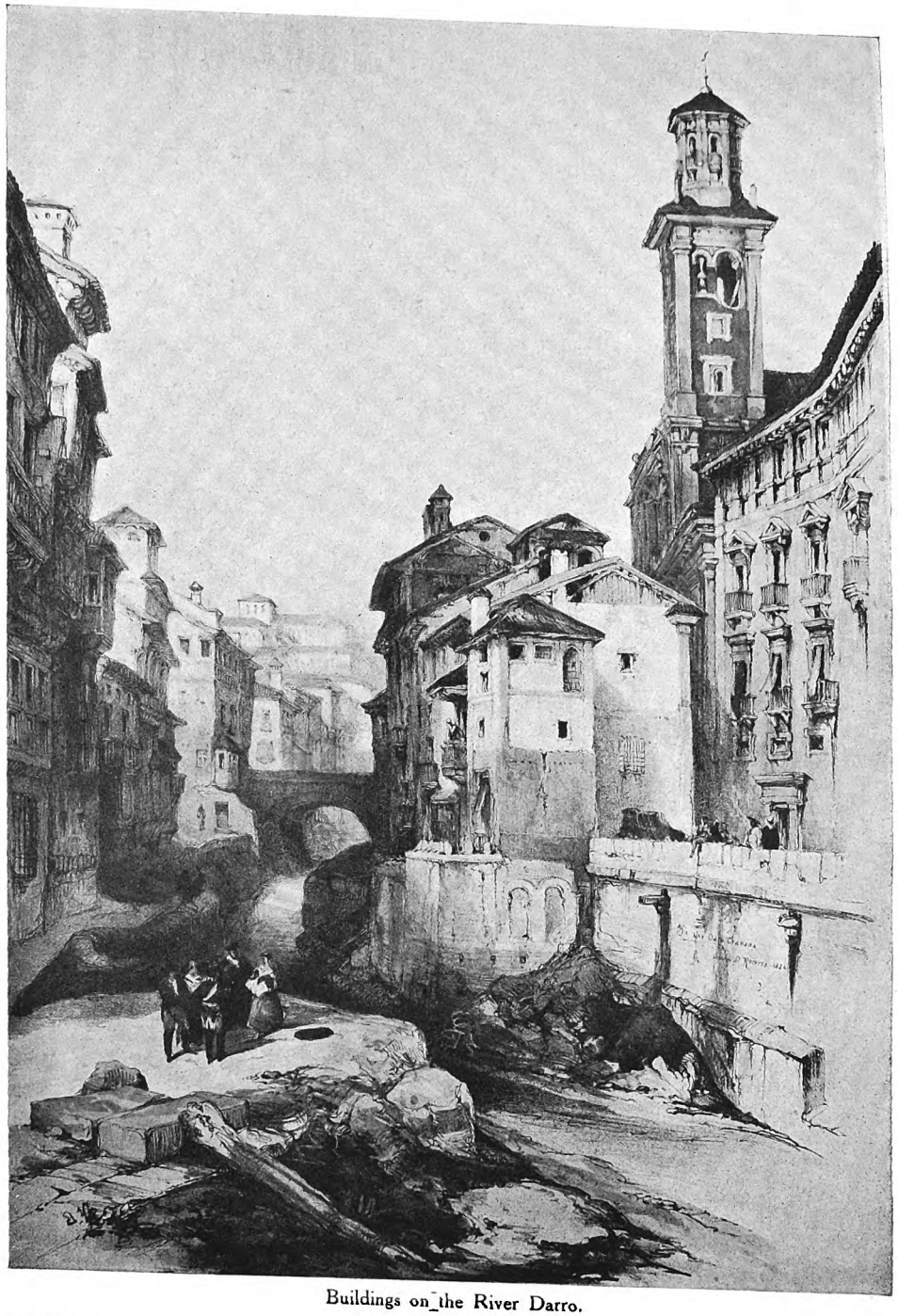


Plate III

Tower of Comares, Fortress of the Alhambra.



Buildings on the River Darro.

TWO SPANISH STUDIES.

From the Lithographs by David Roberts, R.A

May 1918.

THE WONDER OF BABYLON.

. . . . Babylon,
Learned and wise, hath perished utterly,
Nor leaves her speech one word to aid the sigh
That would lament her.—*Wordsworth.*

"HER career was equally short and splendid; and although she has thus perished from the face of the earth, her ruins are still classic, indeed sacred, ground. The traveller visits, with no common emotion, those shapeless heaps, the scene of so many great and solemn events. In this plain, according to tradition, the primitive families of our race first found a resting-place. Here Nebuchadnezzar boasted of the glories of his city, and was punished for his pride. To these deserted halls were brought the captives of Judæa. In them Daniel, undazzled by the glories around him, remained steadfast to his faith, rose to be a governor amongst his rulers, and prophesied the downfall of the kingdom. There was held Belshazzar's feast, and was seen the writing upon the wall. Between those crumbling mounds Cyrus entered the neglected gates. Those massive ruins cover the spot where Alexander died." Thus wrote the late Sir Henry Austen Layard of the great and ancient city of Babylon, of whose former pride and glory nothing now remains but a collection of rubbish heaps—a tumbled débris of slag, bricks, and broken pottery. Here are the desolation and ruin foretold in the melancholy words of the prophet Isaiah: "It shall never be inhabited, neither shall it be dwelt in from generation to generation: neither shall the Arabian pitch tent there. But wild beasts of the desert shall lie there; and their houses shall be full of doleful creatures; and owls shall dwell there, and satyrs shall dance there. And the wild beasts of the islands shall cry in their desolate houses." To this sad complexion have come all the great civilizations of history.

The date of the foundation of Babylon has never been exactly determined; but first mention of the city, so far as research has yet disclosed, is made on a tablet of 3800 B.C. Little is known of its history, however, until about 2250, when it became the capital of Babylonia and the holy city of Western Asia. With the rise of the Assyrian empire began a struggle for supremacy that ended in the virtual defeat of the Babylonians and the absorption of their kingdom with that of Assyria, which had now become the dominant power of the East. During this period of strife Babylon was repeatedly despoiled by hostile invaders. Sennacherib, after the defeat of Susub (690), confesses that he "pulled down, dug up, and burned with fire the town and the palaces, root and branch, destroyed the fortress and the double wall, the temples of the gods and the towers of brick, and threw the rubbish into the Araxes"—the river of Babylon. It is doubtless because of this thoroughly comprehensive destruction that few remains have been discovered on the site of Babylon of buildings belonging to an earlier period than that of Esar-haddon and Nebuchadnezzar.

With the decline of the first Assyrian empire, Babylon resolved to regain her independence. She combined forces with Media and Persia, and about the year 606 the allied armies of Cyaxares and Nabopolassar (father of Nebuchadnezzar) marched on Nineveh, capital of the Eastern world, and captured and destroyed it.

Having recovered her freedom, Babylon, under Nebuchadnezzar, who reigned from 604 to 561, rapidly attained the eminence that had belonged to her deposed rival. The bounds of the city were widely extended and buildings of extraordinary size and magnificence were erected. It was the great metropolis that now arose which was described by the Greek writers; and its vast ruins have astonished travellers through all the intervening ages. Babylonia's armies now conquered Syria and Palestine, and invaded Egypt. Babylonian commerce, too, spread far and wide, from the east to the west, and there grew up, in the words of Ezekiel, "a land of traffic and a city of merchants." But the pride of Babylon was soon to be humbled. Her former allies united against her; and barely half a century after the fall of Nineveh "Belshazzar the king of the Chaldeans was slain, and Darius the Median took the kingdom."*

Darius (in 330) was in turn defeated by Alexander the Great, who took possession of Babylon, and made it the capital of his great empire. Thence onwards the story of the city is one of gradual but certain decline—a process greatly assisted by the foundation, by Seleucus (322), of the new capital city of Seleucia on the banks of the Tigris (upon the site of which Bagdad was afterwards erected). By the time of Augustus (27) Babylon was deserted except for a small number of Jews who still lingered among the ruins. In the fifth century, the great canals connecting with the Euphrates having become choked up through long neglect, Babylon had degenerated into a desolate marsh. Fifty years later the river is said to have changed its course, leaving only a small channel to mark its ancient bed. Thus was the prophecy of Isaiah fulfilled: "I will make it a possession for the bittern, and pools of water." Jeremiah exclaims: "How is Babylon become an astonishment among the nations! The sea is come up upon Babylon: she is covered with the multitudes of the waves thereof."

The exact extent of Babylon has never been determined. Ancient writers give definite (though conflicting) dimensions, none of which, however, can be made to agree satisfactorily with the existing remains. "Some," says Sir Henry Layard in his work "Nineveh and Babylon," "have traced the lines of the streets, and the divisions between the inhabited quarters of ancient Babylon. They believe them to correspond with the descriptions of ancient authors, who declare that the city was divided into a number of equal squares by parallel thoroughfares. But no traces have been discovered of that great wall of earth rising, according to Herodotus, to the height of two hundred royal cubits (about 335 ft.), and no less than fifty cubits (about 85 ft.) broad; nor of the ditch that encompassed it. The mounds seem to be scattered without order, and to be gradually lost in the vast plain to the eastward. But southward, for a distance of nearly three miles, there is almost an uninterrupted line of mounds, the ruins of vast edifices, collected together as in the heart of a great city. They are enclosed by earthen ramparts, the remains of a line of walls which . . . . stretch inland about two miles and a half from the present bed of the Euphrates, and then, turning nearly at right angles, are continued to the eastern bank of the river."

The writer concludes that the area enclosed within this continuous rampart (forming with the Euphrates a large

* Daniel v. 30, 31

triangular space) could not have contained the whole of that mighty city, whose magnificence and extent were the wonder of the ancient world. The walls of Babylon, according to Herodotus, measured 120 stadia (about fifteen miles) on each side, and formed a perfect square of 480 stadia (or nearly sixty miles). Several later writers have repeated his statement. Strabo and Diodorus Siculus have, however, reduced the circuit of the city to 385 and 360 stadia (about forty-eight and forty-five miles respectively); and such, according to Clitarchus, were its dimensions when it yielded to Alexander.

It is suggested by Sir Henry Layard that Babylon was built on the same general plan as Nineveh. More than one fortified enclosure, formed by lofty walls and towers, and containing the royal palaces and the temples with their numerous dependent buildings, courtyards, and gardens, rose in different quarters of the city. They were so built and guarded as to be able to resist an enemy and withstand a protracted siege. Around them were the common dwellings of the people, with their palm groves, their orchards, and their small plots of land. Herodotus records that the walls were pierced by one hundred gates, all of brass, with brazen lintels and posts; and that throughout their length a series of 250 towers were irregularly disposed. The lengths of wall in between were used for chariot races, and it is said that their width was sufficient to allow a four-horse chariot to turn around. Two other walls ran alongside the banks of the Euphrates and its accompanying quays, and each is reputed to have contained twenty-five gates, which corresponded with the number of streets into which they led. A movable drawbridge, 30 ft. broad, and supported on stone piers, crossed the river and connected the two parts of the city together. Of this bridge no trace has ever been discovered. At either end of it stood a palace, that of Nebuchadnezzar on the eastern side having been the more magnificent of the two. (This, presumably, is the great structure shown in Mr. Walcot's etching.) This palace has been identified with the vast mound of ruins known in modern times as the Kasr. Within its confines were the famous Hanging Gardens, which stood on the highest of a series of immense arches, each 75 ft. high. Principal among the other great ruins, of course, are the Birs Nimroud (the Tower of Babel of early travellers) and the Amran, the palace of the early kings.

The temple of Birs Nimroud, according to Professor Rawlinson, was a pyramid of seven square stages, the lowest measuring 272 ft. square, and having its four corners corresponding exactly with the four cardinal points. A winding ascent led to the summit, and each of the seven stages thus formed was ornamented with one of the planetary colours, the azure tint of the sixth, the sphere of Mercury, being produced by the vitrification of the bricks after the work had been completed. The temple remained (like the Biblical Tower of Babel) unfinished for many years, but it was finally completed by Nebuchadnezzar.

The complete state of melancholy ruin to which Babylon has fallen is explained by the nature of the materials of which even her finest buildings were constructed. Chaldæa, or Lower Mesopotamia, is an alluvial country situated a considerable distance from the hills. The deposits formed by the Tigris and Euphrates consist of a rich mud or clay, which is readily convertible into bricks. Stone, which could only be obtained from a distance, was used in comparatively moderate quantities, and principally for such details as detached figures and architectural ornaments. Sun-dried bricks were used for the core of the walls, and kiln-dried, the more costly variety, for facings. "The Babylonians," says the inevitable Sir Henry Layard, "were content to avail themselves of the building materials which they found on the spot. With the tenacious mud of their alluvial plains, mixed with chopped straw, they made bricks, whilst bitumen and other substances collected from the immediate neighbourhood furnished them with an excellent cement. A knowledge of the art of manufacturing glaze and colours enabled them to cover their bricks with a rich enamel, thereby rendering them equally ornamental for the exterior and interior of their edifices. The walls of their palaces and temples were also coated, as we learn from several passages in the Bible, with mortar and plaster, which, judging from their cement, must have been of very fine quality."

The palaces and temples of Babylon were erected, like those of Nineveh, on lofty platforms of brickwork; and the most notable feature of their external design was the receding story, which gave opportunities for dramatic and imposing compositions. In the heyday of Babylonian prosperity, these stupendous buildings rising from the level plain tier upon tier, and glowing with rich and varied colours, must have presented a spectacle of extraordinary beauty and impressiveness.

The amount of labour involved in the erection of these vast structures must have been enormous. Doubtless it was supplied principally by captives, of whom there was always a considerable number available in the city. Some idea of the swarms of men that must have been at work is gained from the statement of Nebuchadnezzar, in one of his inscriptions, that the Imgur-Bel (the inner wall) was completed in fifteen days.

The ruin of the defences of the city was apparently brought about during the reigns of Darius and Xerxes, when Babylon was subjected to a series of destructive sieges. The temples, as a result of the monotheistic rule of Persia, next disappeared. Alexander, who found the great temple of Bel a shapeless ruin, endeavoured to restore the city to something of its former glory. He employed large numbers of men on the work, and succeeded in getting considerable quantities of débris cleared away; but with his death the reconstructive effort lost its momentum, and Babylon continued unchecked on her career of decay. The city degenerated into a vast quarry, and from its crumbled heaps were obtained the materials required for the building of other cities—notably, Seleucia, then Ctesiphon, Al Modain, Bagdad, Kuja, Kerbelah, Hillah (the modern town near Babylon), and others. The wonder is that, in spite of all these spoliations, so many *disjecta membra* of Babylonia's capital city should still exist on the site.

Mr. Walcot, without attempting exact archæological restoration, has given us a fine imaginative conception of ancient Babylon.* We see the low-lying plain with its motley assemblages of humble dwellings set amid palm and cypress trees, the great public highway running to the foot of wide flights of steps which, flanked by enormous winged bulls, lead up to the towering battered walls of the palace, these rising sheer from their great platform and piling higher and higher in diminishing stages. In the middle distance we catch a view of the wide Euphrates, spanned by its bridge—here shrunk by distance and the vast scale of the city to an insignificant strip—while, beyond, the western part of the city merges into the distant plain, vague, minute, and indistinct. Some such wonder-city as this must have been that ancient Babylon which excited the amazement of those early travellers through Western Asia.

* This etching, which is reproduced by courtesy of Mr. H. C. Dickins, of 26 Regent Street, London, to whom the copyright belongs, was recently on view at an exhibition of Mr Walcot's work at the galleries of Messrs. James Connell and Sons, Old Bond Street.

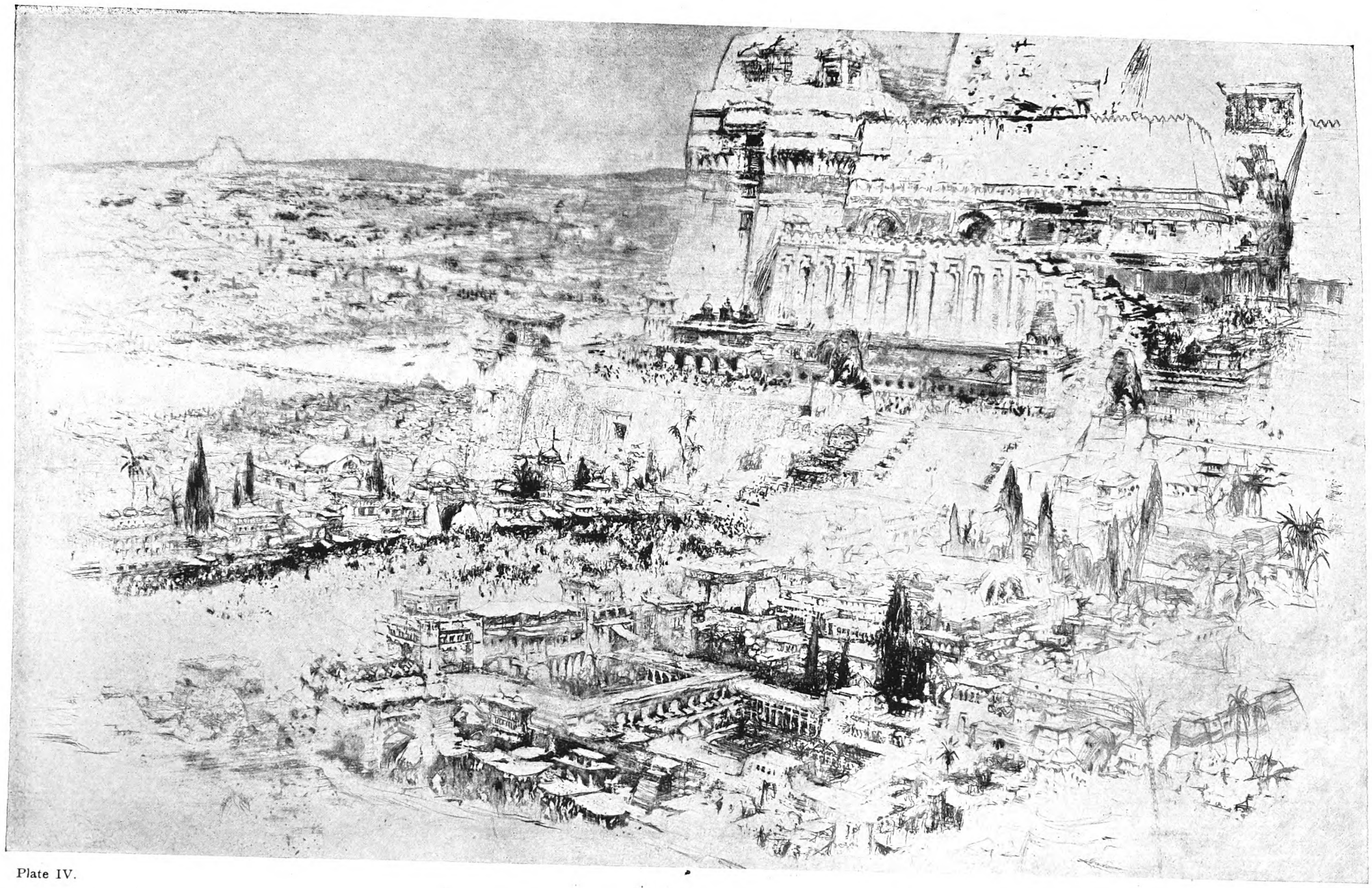


Plate IV.

BABYLON.

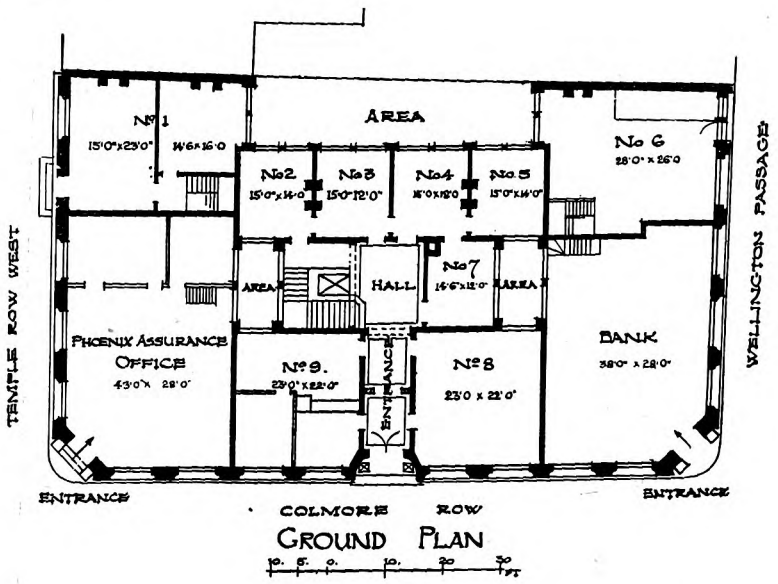
From the Etching by William Walcot

May 1918.

PHŒNIX BUILDINGS, BIRMINGHAM.

IN the development of modern commercial architecture we in this country for a long time lagged lamentably behind most other nations, particularly the United States of America. It is pre-eminently in America that, within the past quarter of a century, commercial architecture has found fullest and finest expression. The citizens of that great republic were quick to realize the real though possibly indirect commercial value of fine buildings; while we, blind to all except "practical" and material interests, and intent only upon getting an immediate and palpable return for our money, adhered to the bad old policy, inherited from the early years of nineteenth-century industrial development, of "making anything do." Hence we had an enormous amount of leeway to make up when once we were started on the right course; and it was only in the years immediately preceding the War that we had really begun visibly to shake off that indifference to architectural amenity which long had made us an object of wondering bewilderment to more enlightened and enterprising communities.

Although, unfortunately, it cannot yet be said that there is a general understanding of the commercial value of good architecture (to put it on no higher a level), it must be noted that a number of important firms and corporations have set an excellent example. Many, by employing the services of good architects, and thus setting a standard, have materially assisted in bringing about an improvement in the architecture of commercial buildings. In this category must be included the Phœnix Assurance Company, whose new Birmingham offices, designed by Messrs. Ewen Harper, Brother & Co., of Birmingham, are shown in the accompanying illustrations. The



PHŒNIX BUILDINGS, COLMORE ROW, BIRMINGHAM.
Ewen Harper, Brother & Co., Architects.

Photo: Thomas Lewis

Photo: Thomas Lewis.

ENTRANCE TO PHŒNIX OFFICE.

Company does not occupy the entire building, portions of it being available for separate letting.

The interior fittings of the Phœnix general offices are executed in polished Cuba mahogany of fine texture, carried out in sympathy with the architectural treatment of the building. The wall panelling is about 12 ft. high, finished at the top with a string-course having Greek key pattern enrichment. A white marble block frieze fills the space to the ceiling. The panels of the mahogany framing are finely quartered in the grain. They alternate with pilaster panels, with richly carved wreaths and tablets. The entrance revolving door is of patent two-way type, and instead of the circular casing being divided into four parts by the revolving screen it is in two parts only, thus giving a great advantage in space over the usual four-way door for people passing through, and at the same time excluding the draught. An interesting feature is the pneumatic check arrangement, by which the revolving part comes gradually to rest after being used, without swinging round to the embarrassment of anyone following. The door is 6 ft. in diameter, and in case of panic it can be thrown open at a moment's notice, leaving a clear exit, without moving levers, bolts, or any other mechanism. The counter is enriched with carved work on the front. Desks and furniture are of the low table type, with wide tops. All the foregoing interior fittings were made by Samuel Elliott and Sons (Reading), Ltd.

The building is heated throughout by means of a low-pressure hot-water system, supplied by Henry Hope and Sons, Ltd., of Birmingham. The water is heated in a boiler (fixed in the basement) of the latest and most efficient type, and from this small mains and branches are run to serve about 140 radiators placed in various rooms. An electrically driven pump is provided to accelerate the circulation of hot water in the mornings and in very cold weather, so that no large pipes are required. The radiators are of the perfectly plain pattern, and all can be regulated by gun-metal valves.

The linoleum used in covering the floors is of Scotch manufacture, and was supplied and fitted by Newbury's Limited, of Birmingham. It was fixed to the floors (which are of concrete) with bitumastic composition, involving highly skilled workmanship in order to preserve a perfect surface and seam. To comply with the lighting restrictions, Newbury's Limited supplied and fitted dark green blinds and casement curtains, which harmonize admirably with the exterior scheme.

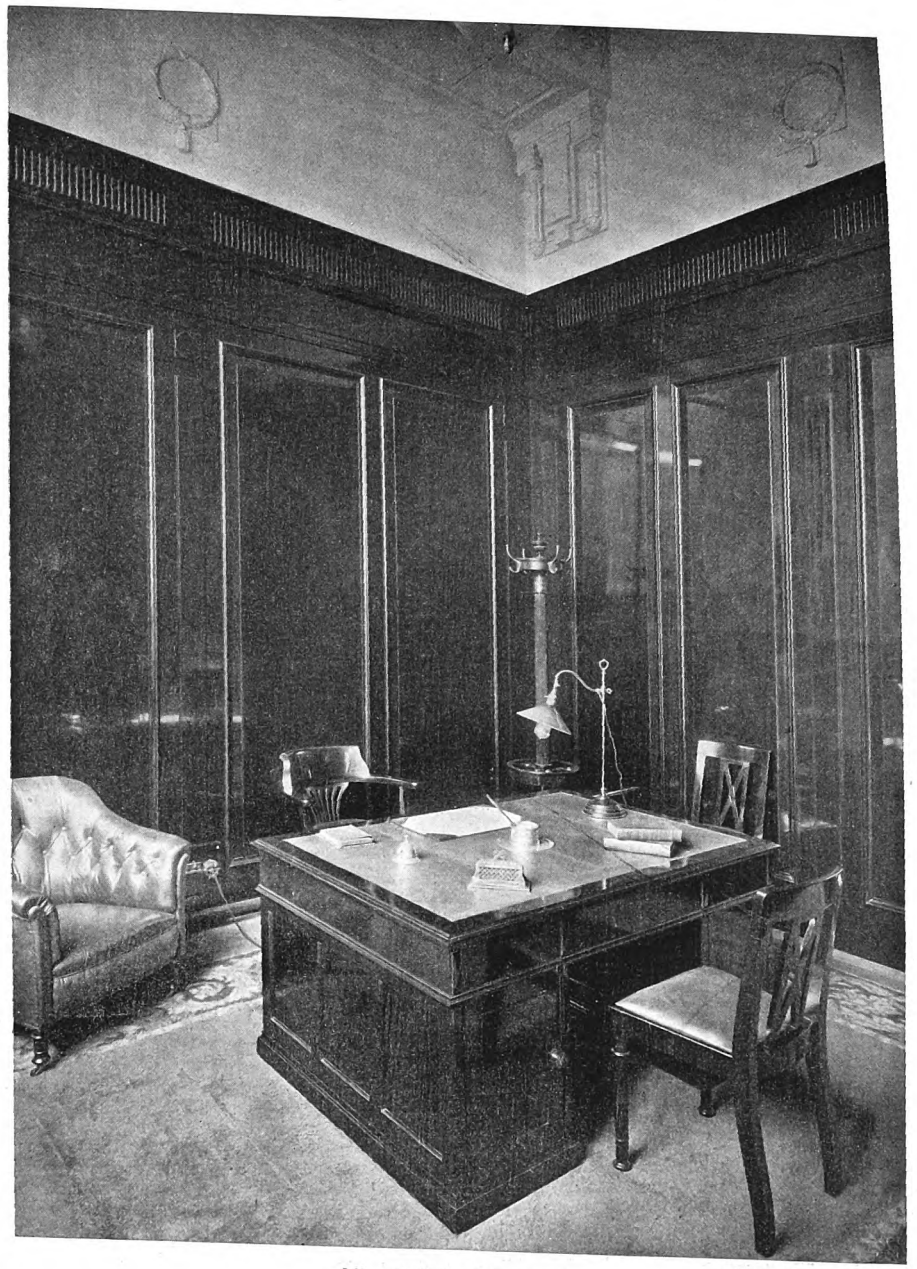
Harris & Sheldon, Ltd., of Birmingham, fitted up the offices of the Union of London and Smiths Bank, Ltd., which are also accommodated in the building. An electric lift was supplied by Waygood-Otis, Ltd., of London, and rubber paving was executed by the Leyland and Birmingham Rubber Co., Ltd., of Leyland, near Preston.

The general contractors were William Sapcote and Sons, of Birmingham. Other sub-contractors additional to those mentioned above were as follows:—Dyson & Gibbs, Ltd., King's Heath, Birmingham (steel casements); Whitfield's Safe and Door Co., Birmingham (strong-room doors); Hart, Son, Peard & Co., Ltd., Birmingham (grilles and outside staircase); The Porcelain Tile Co., Stoke-on-Trent (floor and glazed wall tiling); Fenning & Co., Ltd., London (marble paving); H. B. Sale, Ltd., Birmingham (name plates); Elkington & Co., Ltd., Birmingham (bronze phœnix).

Photo: Thomas Lewis.

VIEW IN GENERAL OFFICE.

Entrance to Main Building.



View in Fire Department.

Photos: Thomas Lewis.

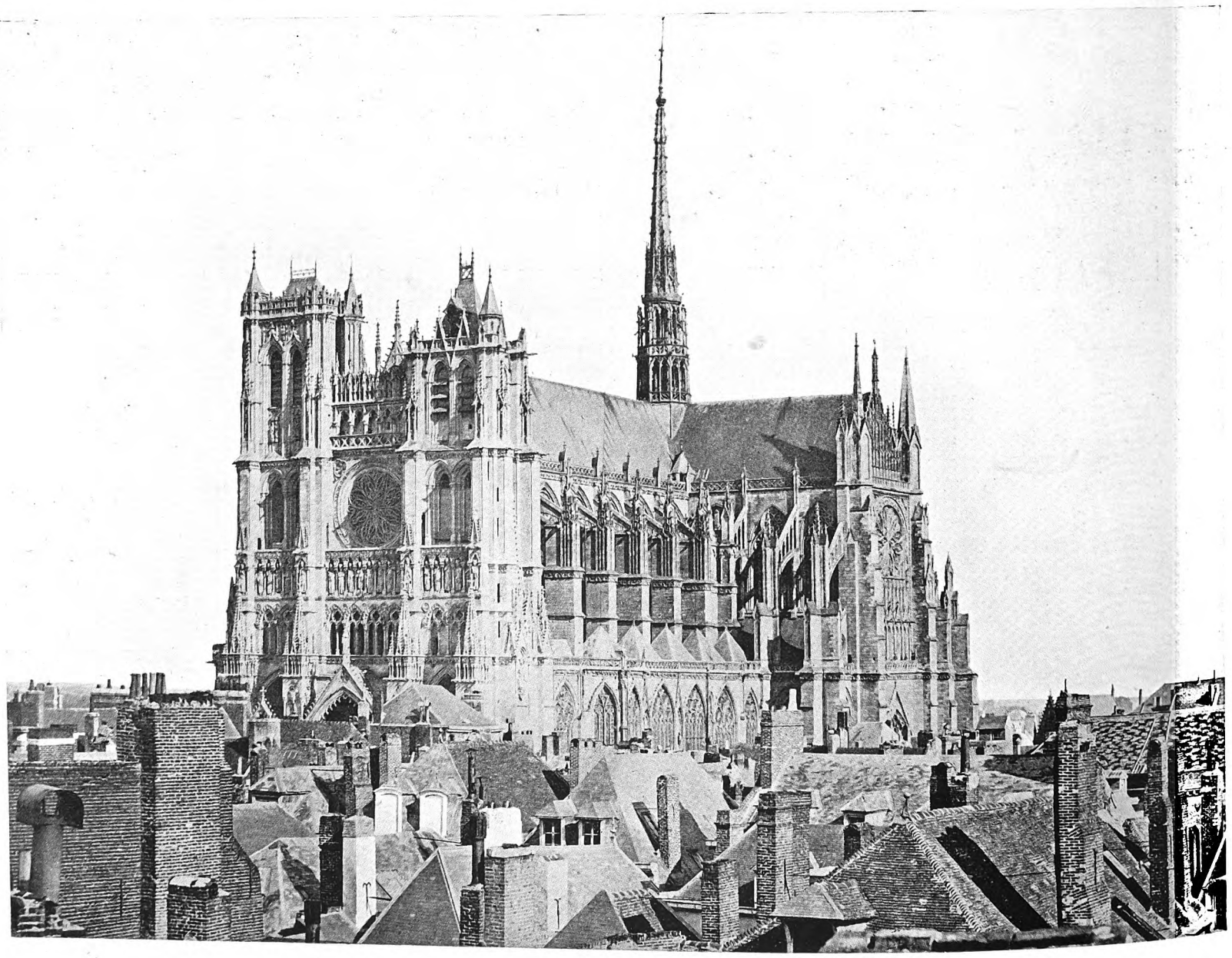
PHŒNIX BUILDINGS, COLMORE ROW, BIRMINGHAM.

Ewen Harper, Brother & Co., Architects.

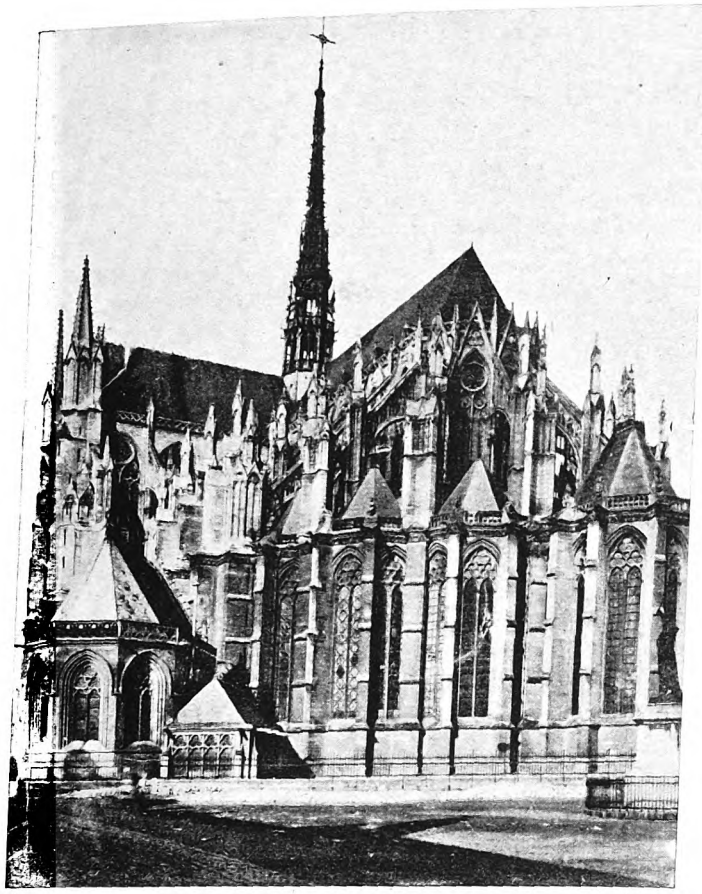
THE ORDEAL OF AMIENS CATHEDRAL.

IT may be accounted among the soul-deadening effects of the War that the threatened destruction of the cathedral at Amiens has been received with outward stoic calm. More intimate occasions for grief are so terribly prevalent that any ostentation of mourning for merely material damage or destruction would seem somewhat of a mockery. Yet, even amidst a very welter of woe, one cannot read unmoved that one of the noblest works of man is in peril of destruction—has been, indeed, already hit, and may be doomed to suffer the fate of Reims. Between the two cathedrals there is much æsthetic and historic parity; and moreover there can be no doubt that in building Amiens the design of Reims was closely followed. Reims was begun in May 1211, Amiens in 1220. At Reims, Jean d'Orbais, to whom the initial conception is due, continued to work until 1231, Jean le Loup completing the choir and designing, about 1240, the façade of the north transept. Towards 1255, Gaucher de Reims began the west portals; and Bernard de Soissons, who built the five west bays of the nave and the great west rose window, was succeeded by Robert de Coucy (died 1311), to whom are attributed the towers and the upper parts of the west front.

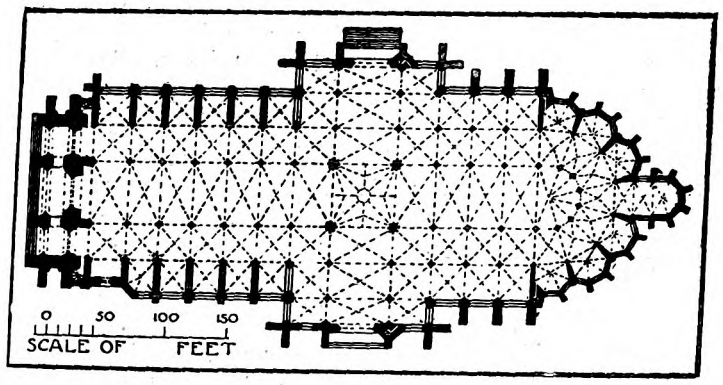
Amiens was built not less rapidly. Mr. W. R. Lethaby, in his book on "Mediæval Art," records how "the old cathedral of Amiens was burnt in 1218, and its reconstruction on a vast scale was at once undertaken. Owing to local circumstances, and contrary to usual practice, the west end was begun first. This west end was pushed forward with great rapidity, and was completed, together with the sculptures, before 1230. By 1236 the nave was opened for worship, and by 1243 the west towers had received their bells. The eastern work was then carried on with equal energy. The central upper window of the east end is dated 1269, and the cathedral was substantially completed when, on the 16th of May 1269, the body of St. Firmin was translated into his new shrine." Robert de Luzarches, its first architect, built but little beyond the lower parts of the nave and transepts; the nave being, as already noted in the citation from Professor Lethaby, the earliest built part of the church. Both cathedrals are dedicated to Notre Dame, both derive perceptibly from their namesake of Paris, and both share with that church, and with the cathedrals of Bourges, Chartres, Soissons, Le Mans, Auxerre, Troyes, and Beauvais, the interest inherent in buildings that best illustrate a notable period—that from 1190 to 1250—of architectural evolution. It was then that Gothic found itself by emerging from experiment to maturity; and there are those who have not hesitated to say that in



AMIENS CATHEDRAL FROM THE SOUTH-WEST.



VIEW FROM THE SOUTH-EAST.

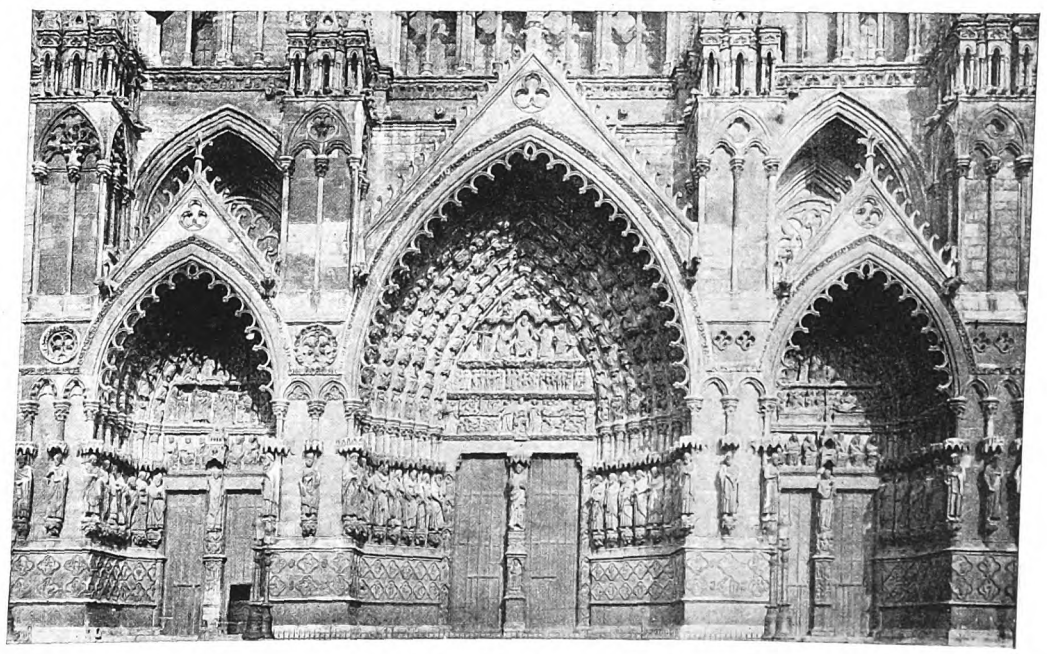


Amiens the style reached its apogee, although some would accord this honour to Reims. Compared with either, our own Salisbury, which preceded them by a year or two, is primitive. It was not until the thirteenth century, however, that Thomas and Regnault de Cormont put in their fine work at Amiens (Thomas built the choir about 1250); and the building was not completed until the fourteenth century, when the chapels were added to the nave. Much later than that is the central spire, which was raised in 1529, taking the place of a wooden one (put up in 1240) which was destroyed by lightning. This spire is 422 ft. high—22 ft. higher than that of Salisbury; but the loftiness of the roof (about 140 ft.) whence it springs robs it of the full effect that contrast, rather than competition, would have given it.

It is generally agreed that the west front of Amiens is not equal in beauty to that of Reims, to which it is similar in type but not in detail. It combines, not altogether happily, the salient features of Laon and Notre Dame de Paris. To break the façade into two stories was to sacrifice much in unity and dignity. It is unfortunate, too, that the two towers (fourteenth-century as regards the upper portion) are of unequal height. They are both taller than the western towers of York, but lose much of the effect of height because of the rose windows and galleries that, connecting them, deprive them of the character of independent towers, and may almost be said to fuse them into a sham heightening of the façade.

It is the popular view that the three high and deeply recessed portals of Amiens are surpassed by those of Reims for richness in decorative effect; but, personally, we should prefer the less dazzling design, the more noble simplicity of Amiens, to the rather overwhelming sumptuousness of the Reims doorways. It has been frequently observed that the builders of French cathedrals were disposed to be over-emphatic on portals, which in England are nearly always kept in modest subordination to the rest of the façade; and Wells is often chosen to illustrate the comparison, either because its west-front doors are particularly humble, or because the façade as a whole is beautifully composed, perfectly proportioned in its parts, and altogether peerless of its kind. Yet Professor Freeman, who was nothing if not dogmatic, had the whim to denounce it. He wrote: "It is doubtless the finest display of sculpture in England; but it is thoroughly bad as a piece of architecture. I am always glad when I get round the corner, and can rest my eye on the massive and simple majesty of the nave and transepts. The west front is bad because it is a sham—because it is not the real ending of the nave and aisles, but a mere mask, devised in order to gain greater room for the display of statues. . . . It is a sin against the first law of architectural design, the law that enrichment should be sought in ornamenting the construction, not in building up anything for the sake of effect." He calls the doors and windows mouseholes. But we venture to think that this is one of the many instances in which Freeman's vehement mind leads him into excess; and the Wells front and "mouseholes" have been very ably defended.

Both at Reims and at Amiens, there is, outside and inside, a lavish abundance of statuary: that at Amiens distinctly good; that at Reims masterly beyond praise. At Amiens the central door shelters a very beautiful statue of Christ in the act of blessing, and is thence known as the Porche du Beau



PORCHES ON WEST FRONT.

Dieu d'Amiens. There are also statues of the twelve apostles ("Christ and his apostles twelve," as Chaucer says), and a bas-relief has the Last Judgment for its subject, the Virgin and St. John pleading with Christ. Over the right-hand porch we get the "Death and Assumption of the Virgin," while the carvings over the left-hand porch show the legend of Firmin, the patron saint of the city, who suffered martyrdom A.D. 301. Above the portal, and immediately below the beautiful rose window, there is a long line of statues of French kings—probably excellent portraits as well as good sculpture. At Amiens, however, the sculpture as a whole does not approach the excellence of that at Reims. Vices and virtues are carved within quatrefoils on the bases of the deep slanting jambs: and on the door-posts are figured the Wise and the Foolish Virgins. Angels, saints, and worthies fill the tympana; on the north door there are fine carvings of the signs of the zodiac and the labours of the months, which, unrivalled in Europe, have earned for the cathedral the name of "the Parthenon of Gothic art." It is a commonplace of the subject that whereas with the Greeks sculpture was an addition—"an harmonious adjustment," someone has called it—in Gothic buildings it is integral, organic, a part of the building; and this point could not be more aptly illustrated than it is at Reims and (perhaps more especially) at Amiens. Yet Gothic sculpture was not, as some enthusiasts would have us believe, spontaneous and unpremeditated, springing from the fancy or the inspiration of the mason as he worked. Quite the contrary. It was most carefully planned and schemed by the architect in consultation with the most learned scholars available, and mere decorative effect was subordinated to fidelity to Christian doctrine, religious tradition, moral and ethical elevation.

At Amiens, the arches of the nave are supported, not by pillars, but by statues in niches, and where the English eye looks for the customary mouldings there are rows of statuettes

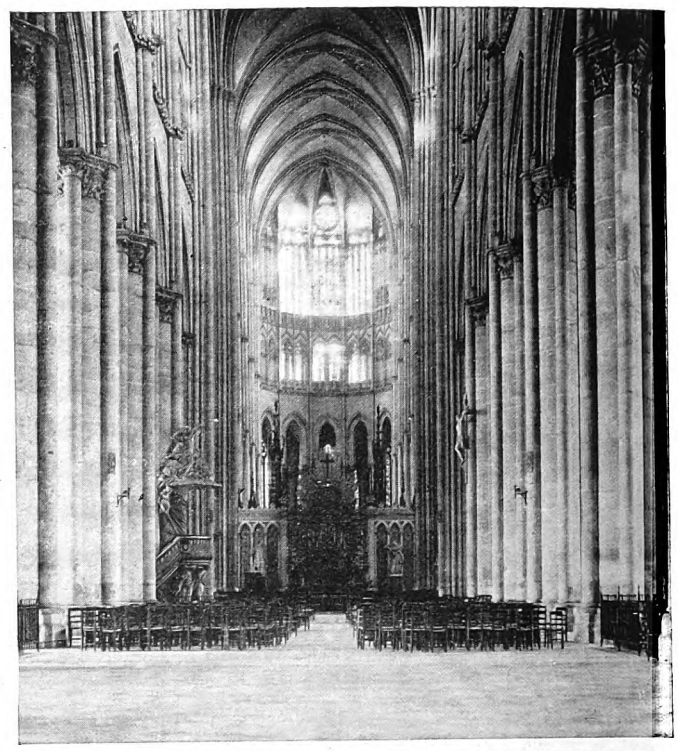
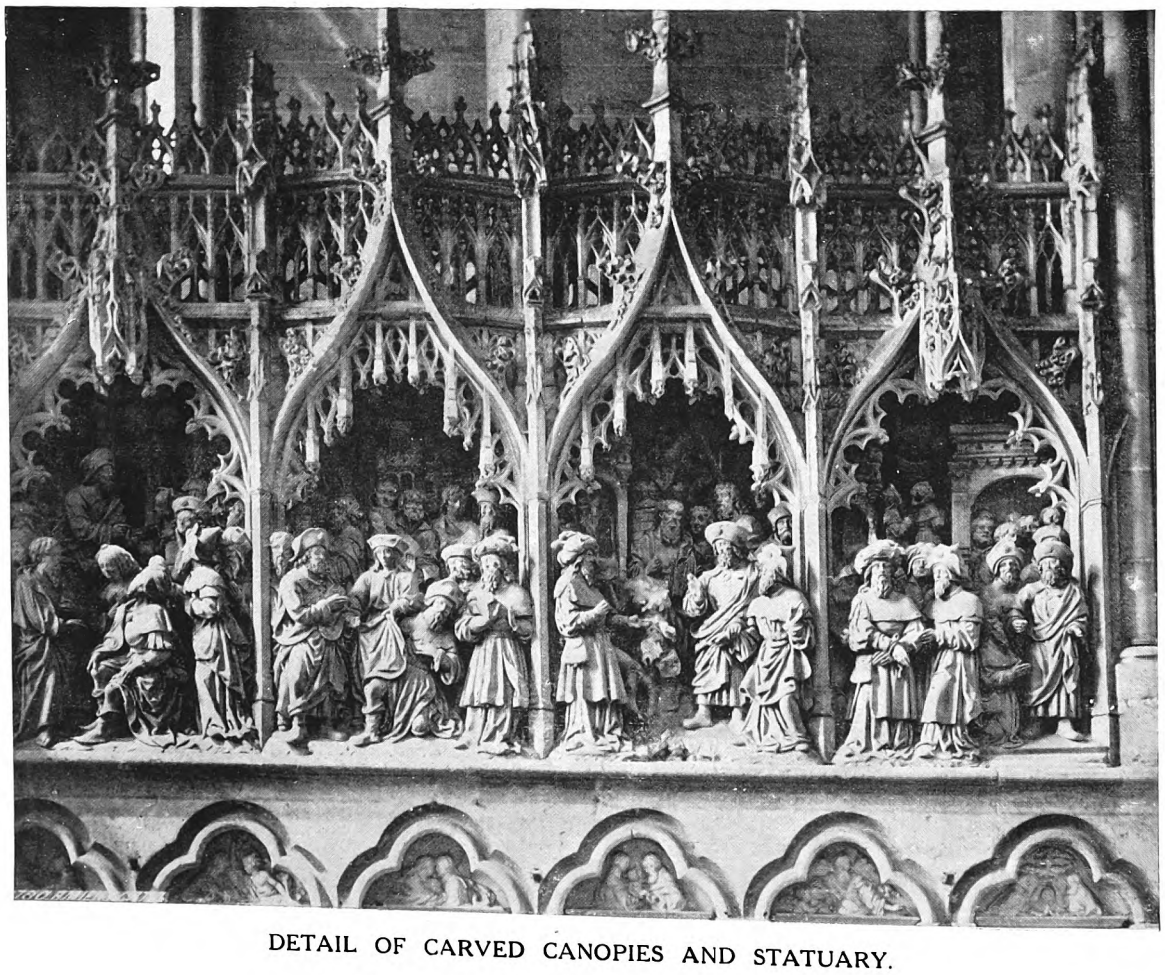


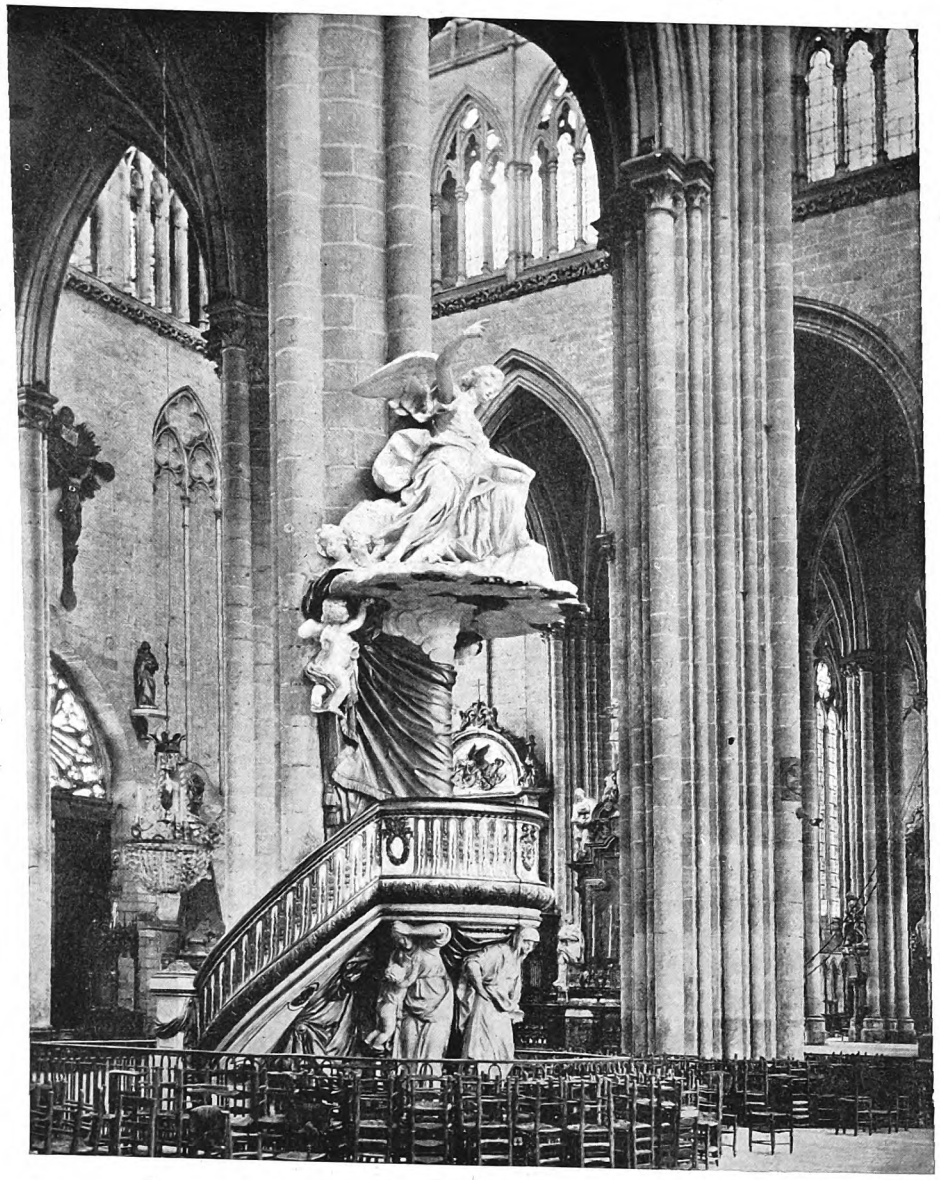
Photo: Miss Jackson Mason.

THE NAVE, LOOKING EAST.

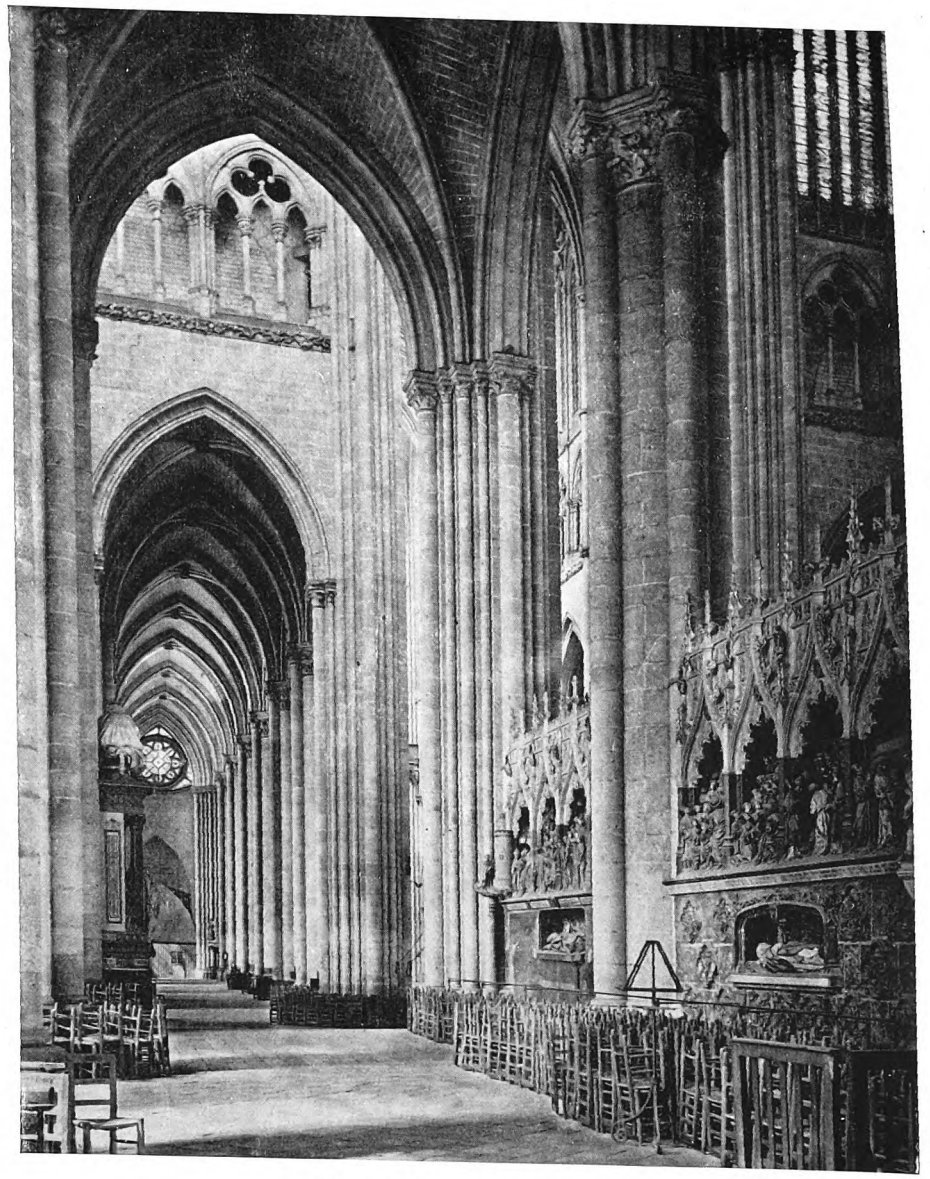
—an arrangement that is much more common in France than in this country. On entering, the visitor is at once conscious of the great spaciousness of the cathedral, which is, indeed, the third largest in Europe, only St. Peter's at Rome and the cathedral at Cologne exceeding its size. Its length is 469 ft., and it covers an area of 8,000 square mètres. Its internal height of a hundred and forty feet or more is rather inconvenient for observation of the fine vaulting. Another quality in the interior that immediately strikes a stranger is that it is uncommonly well lighted; the triforium being pierced with windows. Chartres, Reims, and Amiens might almost have been built from a common plan. At Amiens there is a three-aisled nave, a short transept with aisles, and a five-aisled choir with radiating chapels. The nave has six bays, like Chartres, instead of nine as at Reims. Its piers are somewhat stilted, raising the arches and the aisle vaulting to an unusual height. Each pier comprises a central round column with four engaged shafts. The apse is probably the first in which finality of form for that feature was reached—that is to say, previous essays fell short of its perfection, and departures from this model would almost certainly imply deterioration. In earlier buildings, as at Notre Dame, the apse was circular; here it is polygonal. Its elegant groined roof rests on compressed lancet arches. There is no finer carving in Europe, it is commonly held, than that of the woodwork of



DETAIL OF CARVED CANOPIES AND STATUARY.



The Pulpit.



View in South Aisle, looking West.

Plate V.

INTERIOR VIEWS OF AMIENS CATHEDRAL.

May 1918.

the 110 stalls. Arnoult Boullin, Alex Huet, and Jean Turpin cut the varied and delicate plant tendrils and foliage, or the figured "Life of the Virgin" and other sacred subjects, and the work was restored in the late 'sixties and early 'seventies of last century with all the scholarly care and skill that a Viollet-le-Duc could devote to a congenial task for which no man was better equipped. In the choir, the secondary clerestory under the main windows is adjusted to them by forming a series of ridged roofs at right angles to the nave. This arrangement secures æsthetic effect at some sacrifice of soundness of construction; for the valleys which have been formed to carry off the rainwater at the buttresses set up a rather serious danger from imperfect discharge.

Statues of Faith, Hope, and Charity support the magnificent pulpit. It was set up in the eighteenth century, Dupuis of Amiens being the sculptor, and the work cost 36,000 livres. An oblong font of the eleventh century has supports made in the thirteenth. Three rose windows, each 100 ft. in circumference, are adorned with meticulously elaborate tracery, and filled with richly coloured glass—in England we have nothing to compare with them. A low stone screen separating the choir from its aisles encloses a series of sculptures in high relief. These were made in the fifteenth century, and include the acts and death of John the Baptist, a portion of whose head is piously believed to be enshrined in the side chapel dedicated to him. Just inside the central porch two rather fine tombs attract attention. That on the left commemorates Evrard de Fouilly, the bishop who laid the first stone of the church; that on the right, Bishop Geoffroy d'Eu, who was skilled in medicine as well as learned in theology.

One's general impression of the interior supports the claim that it is "the standard of Gothic perfection," and even so cautious and so cool-headed a critic as Professor Lethaby agrees that "this largest of French churches ranks also among the most perfect." And here we cannot resist a further quotation from Professor Lethaby, in which he expresses with fine aptness the reasons for venerating a great and noble cathedral, and for wishing to cherish and preserve it. They lie much deeper than mere sentimentality. For, as Professor Lethaby says, "as to these noble buildings, the half of their glories and wonder cannot be told. They are more than buildings, more than art; something intangible was built into them with their stones and burnt into their glass. The work of a man, a man may understand; but these are the work of ages, of nations." In the interior of Amiens, as well as elsewhere, Professor Goodyear found much support for his theory of refinement on optical effects. From the ground to the main arches the piers are perpendicular, but from the capitals to the springing of the vaults there is a deviation, making the nave 28 in. wider at the top. This must surely have been a calculated effect, whether or not such refinements were based, as some enthusiasts declare, on geometrical studies about which the mediæval guilds were sworn to secrecy.

From the triforium gallery there was to be seen a magnificent view of the valley of the Somme. In the city the river breaks into eleven streams, which turned the many mills for which the city was famous when it was the centre of France's cotton industry. Dominating the city as most French cathedrals do, Amiens must have afforded a tempting mark for the gun practice of the enemy, and that it will suffer less injury than its noble sister of Reims is almost beyond hope; for, at the moment of writing, Amiens is at the very centre of the most tremendous conflict on record.

Moreover, the Germans, who shelled Reims without any military object that was apparent to anybody but themselves, are not likely to show a more tender regard for Amiens. An American gentleman, Mr. Barr Ferree, has published a book in which he gives a diary of the persistent bombardment of Reims, which, as he says, "is an event that has particularly excited the indignation of the civilized world. The sacrifice has seemed so wanton and so unnecessary that the souls of those who have not known the great church by personal observation have cried out in indignation against the outrage, while to those who have known it, its long-continued passion has aroused the feeling of an intense personal loss. No other episode of the Great War has accomplished such complete destruction of so great a work of art. Its blackened walls and broken statues are the most formidable indictment the Germans have yet raised against themselves"—he means, of course, æsthetically; for their inhumanity is still worse. Reims underwent three years' agony. In 1914 the cathedral was hit directly and deliberately with a score or more of bombs and shells, and in September of that year an incendiary bomb set fire to the scaffolding that had been erected for the repair of the tower, and the fire spread so rapidly that the great roof, with its magnificent internal woodwork of the fifteenth century, was wholly consumed; and in 1915 and 1917 the ruins were deliberately bombarded. The full extent of the damage to Reims has not been officially recorded; nor do we yet know how far Amiens has suffered. Reuter's special correspondent with the French Army wrote, however, on 20 April, that on the same date he had wandered through the ruined streets of Reims, and found the heart of the city a mere labyrinth of shattered walls and burnt-out dwellings. Although the town is now as complete a ruin as Ypres or Babylon, the cathedral is much as it was six months ago, since when it has only been hit by shell splinters, and there is every reason to hope that it will be preserved. In the end, he says, the cathedral and the equestrian statue of Joan of Arc in front of it "will in all likelihood be all that remains of ancient Reims." It is almost too much to hope that the city of Amiens will escape more lightly.

It will be recalled that Amiens fell into the hands of the Prussians during the war of 1870, when, it would seem, "frightfulness" had not been developed into a system. As every schoolboy knows, the city has figured prominently in history—is, indeed, well-nigh prehistoric; for it is the ancient Samarobriva, capital of the Ambiani, from whom it gets its name. It was at a congress at Amiens in 1264 that Louis annulled the Provisions of Oxford, and thus incensed afresh the English barons, who promptly reasserted themselves at the Battle of Lewes. Amiens comes into English history again on 28 March 1802, when the "Peace of Amiens" was signed, to the great rejoicing of the French, who had substantial reasons for being more than satisfied with it. By it France retained the Austrian Netherlands, Dutch Flanders, the course of the Scheldt, and part of Dutch Brabant, Maestricht, Venloo, and other fortresses of importance, besides the German territories on the left bank of the Rhine, Avignon, Savoy, Geneva, Nice. Peter the Hermit was born at Amiens about 1050—if not in the city, somewhere in the diocese. He is worth mentioning, if only because, in originating the Crusades, he was the unwitting cause of the subsequent importation of Eastern influence into Western architecture: and Gothic architecture came into being, as Viollet-le-Duc has said, as the result of a gradual evolution out of the Romanesque; while French sculpture, it has been said, was at first Byzantine in its ideals. Some of the early carvings at Amiens have been thought to show this influence; but one should beware of reading it into them.

SOME MEMORIAL MEDALLIONS AND MEDALS.

MR. E. CARTER PRESTON is demonstrably one of the most highly accomplished of modern artists working in the field of numismatic art. It may without any sort of exaggeration be said that he has imparted to this form of art, which, within recent years, had fallen lamentably from its early high estate, a new vigour and a further lease of useful life. To a scholarly knowledge of the antique, Mr. Preston brings a rare degree of skill in design and modelling; and the result is that his work, while always revealing the guiding influence of historical precedent, is invariably imbued with a spirit that is essentially of our own time. Hence it is never, on the one hand, wholly academic, nor, on the other, merely modern. Antique prototype and modern technique are blended into an harmonious and completely satisfying whole.

Mr. Preston has won considerable success in this sphere of art. His designs for the Battle of Jutland medal (illustrated in the issue for September 1917) will be remembered by all readers of THE ARCHITECTURAL REVIEW; while, as recorded last month, he has gained further distinction recently by winning the national competition for a memorial plaque to be presented to the next-of-kin of those who have lost their lives in the War. On this page a reproduction is given of his alternative design for the plaque, which may be usefully compared with the winning design, illustrated last month. The emblems in the field represent the Air Service (propeller), Land Service (rifle), and Naval Service (anchor off Dreadnought), the pendant being composed of the Shamrock, the Rose, and the Thistle. The actual plaque is $4\frac{3}{4}$ in. in diameter. With regard to the other examples of Mr. Preston's work illustrated in this issue, the following notes are of interest:—

ALTERNATIVE DESIGN FOR NATIONAL MEMORIAL PLAQUE.
By E. Carter Preston.

"RIVER CLYDE" MEMORIAL MEDALLION TO THE V BEACH LANDING, GALLIPOLI, 25 APRIL 1915.

This medallion, cast in bronze, was presented by a Liverpool shipowner, through the Imperial Merchant Service Guild, in proud memory of heroic deeds performed in a Liverpool ship, to the men who landed from the S.S. "River Clyde," and who were afterwards awarded the V.C.

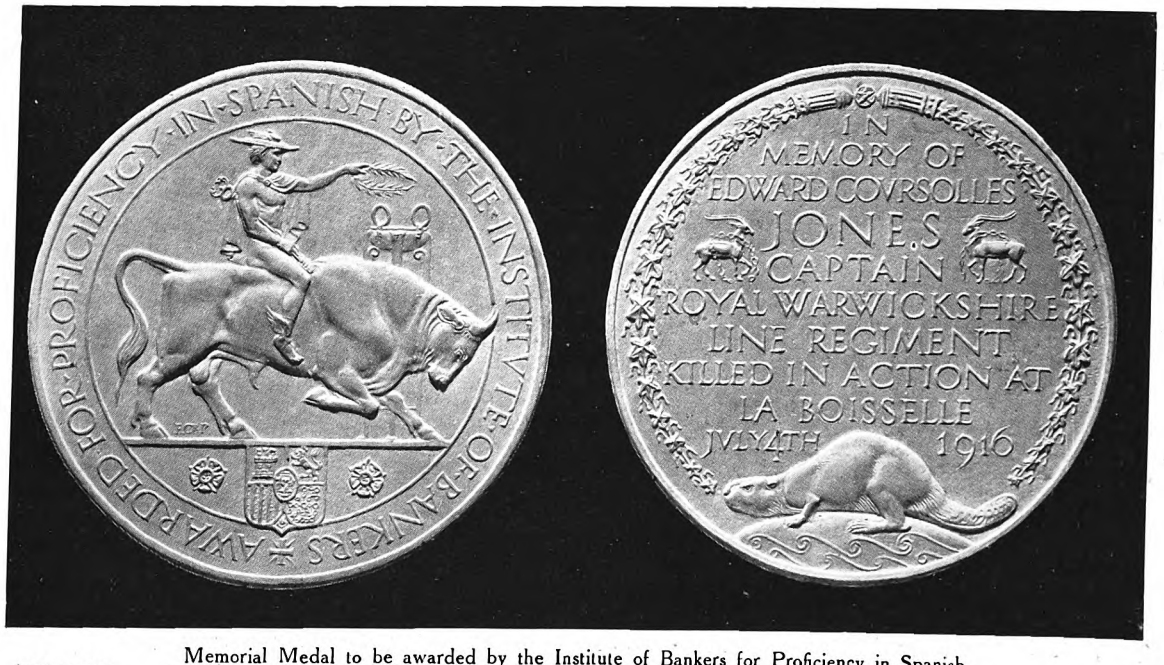
Obverse.—The landing of troops from the S.S. "River Clyde" by means of a bridge of boats between the ship and the shore. Cape Helles in the distance. (Mr. H. Tyson Smith is associated with Mr. Preston in this design.)

Reverse.—Represents England symbolized by the Lion, Australia by the Kangaroo, New Zealand by the Apteryx, and France by the Gallic Cock, arranged in medallions which are tied together by Tudor Roses, and set out in the form of the Cross of St. George; the badges of the regiments which landed from the "River Clyde" furnish the ends of the Cross, and the badge of the Royal Navy is the centre; the whole surrounded by the names of the men who were awarded the V.C. at the V Beach Landing from the "River Clyde." (This design is wholly the work of Mr. Preston.)

"RIVER CLYDE" MEMORIAL MEDALLION TO THE V BEACH LANDING AT GALLIPOLI, 25 APRIL 1915.
Designed by E. Carter Preston and H. Tyson Smith.

Medal to Commemorate the Triumph of Civilization over Barbarism.

Medal to Commemorate the Alliance between England and France.



Memorial Medal to be awarded by the Institute of Bankers for Proficiency in Spanish.

DESIGNS FOR COMMEMORATIVE AND MEMORIAL MEDALS.

By E. Carter Preston.

MEDAL TO COMMEMORATE THE ALLIANCE BETWEEN ENGLAND AND FRANCE.

Obverse.—Britannia with trident in hand and shield by side clasping France by the hand, the Olive branch growing across the field and binding the figures together.

Reverse.—British Lion standing in amity by a pedestal on which is perched the Gallic Cock; the rising sun, to the left, suggesting the dawn of the new alliance.

MEDAL TO COMMEMORATE THE TRIUMPH OF CIVILIZATION OVER BARBARISM.

Obverse.—Perseus slaying the Gorgon, from whose blood springs Pegasus, the symbol of Imagination.

Reverse. — Civilization triumphant with winged brow standing on a pedestal flanked by Sphinxes with outspread wings, suggesting the progress of Reason from the Night of Time.

MEMORIAL MEDAL TO BE AWARDED BY THE INSTITUTE OF BANKERS FOR PROFICIENCY IN SPANISH.

Obverse.—Hermes, the God of Commerce and Tongues, mounted on a Spanish bull, placing a laurel wreath on a Tripod, the attribute of Hermes. In the exergue, the Spanish arms between two English roses.

Reverse.—Memorial inscription to Captain Edward Coursolles Jones, surrounded by Maple wreath suspended over a Beaver (Canadian emblems). The Gazelles placed by the name are the badge of the regiment in which he was serving when he fell. Medal to be struck in silver.

NEW BOOKS.

CHEMISTRY AND THE BUILDING INDUSTRY.

To the unscientific person, whose name is legion, chemistry is an esoteric mystery, recognized chiefly by its inexplicable phenomena of fizzing and banging. At Oxford it is comprehended under the elegant term "Stinks." There have been many endeavours to dispel all this ignorance, indifference, and contempt. Faraday, Herschel, Huxley, Tyndall, and many other writers on such subjects as "The Chemistry of a Common Candle," or "of Familiar Objects," and so forth, have usually found that popularization is by no means profitless; and there can be no question that the subject, when deftly handled, has considerable fascination for the inquiring mind.

At a moment when educational values are being re-estimated, and when it is realized more intensely than ever before that educational subjects must stand or fall by the test of practical utility, explanations of what science has done, of what use it is, are becoming rather numerous, and should fulfil an important mission in preparing the soil for future planting and sowing. It is before all things necessary to convince the common mind that science has for it not a remote but an immediate interest—is, as the cant phrase has it, "worth while." This seems to be the aim of the little book which Messrs. Pilcher and Butler-Jones have added to Messrs. Constable's "The Engineer" series. They show, in broad outline, but quite definitely, the most important applications of science to industry. Each of their nineteen chapters deals with a separate department, and each may be regarded as a remarkable feat of compression, the authors having mastered the difficult art of conveying a great deal of information in very few words. They tell us not only what has been done, but wherever possible who did it, and when and where, in succinct passages of which this is a fair sample, taken at random: "The method of water-softening by the addition of lime was established by Dr. Thomas Clark, Professor of Chemistry at Aberdeen University from 1833-39, and its importance in every industry involving the use of boilers or requiring the use of soft water must have been and still is inestimable." There is a chapter on mortar and cement, in which it is recorded that "in the case of hydraulic mortars and cements the knowledge of their structure and action was indefinite until 1887, when the researches of Le Chatelier were published, though a fairly systematic investigation of the nature of hydraulic mortar, or rather of the hydraulic limestones employed in its manufacture, was made about the year 1756 by Smeaton, whilst searching for the most suitable binding material for the foundations of the Eddystone lighthouse, which he had been commissioned to rebuild. He consulted his friend Cookworthy, a chemist, who instructed him in the analysis of limestones, and he found that clay was an essential constituent of an hydraulic limestone, the poor lime obtained on burning it being far superior to fat lime for making mortar intended to withstand exposure to water." Cement is dismissed rather summarily, and while the supreme importance of chemical science in perfecting the manufacture is duly indicated, names and dates are omitted, with the single exception occurring in the statement that "Roman cement was first made by James Parker in 1796, by heating argillaceous limestone containing, already mixed, the two necessary ingredients." It is added that "the manufacture of Portland cement was founded on attempts to imitate Roman cement, using a mixture of lime and clay instead of the argillaceous limestone." Surely the experiments of Aspdin and Pasley and Johnson should have been mentioned, even if it was thought prudent not to provoke jealousy by introducing the names of more modern improvers. But the book, as a whole, is excellent in its clear exposition of what chemistry has done and is doing for the manufactures. For the busy man of science it is a very handy summary of achievements, and for the layman a revelation of the relation of science to practical life, and these interests are very dexterously combined without the one prejudicing the other.

"What Industry Owes to Chemical Science." By Richard B. Pilcher, Registrar and Secretary of the Institute of Chemistry of Great Britain and Ireland, and Frank Butler Jones, B.A. (Cantab.), A.I.C. With an Introduction by Sir George Beilby, LL.D., F.R.S. London: Constable and Company, Ltd., 10 Orange Street, Leicester Square, W.C. Price 3s. net.

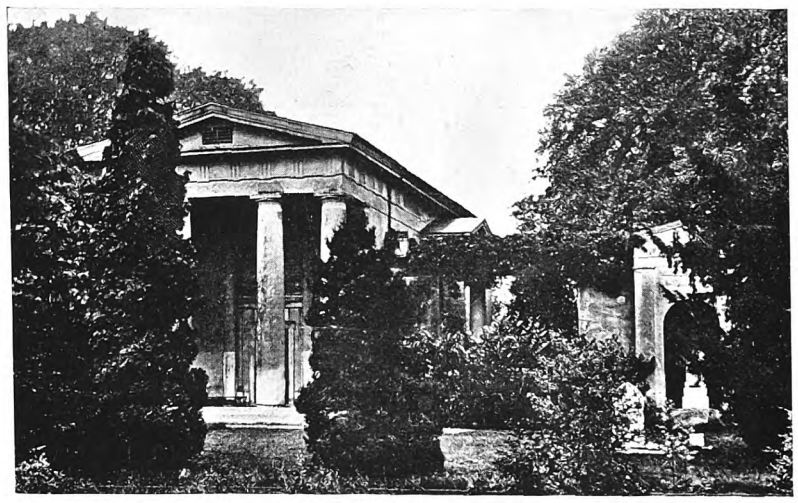
"THE EMPIRE MUNICIPAL DIRECTORY."

MESSRS. THE SANITARY PUBLISHING CO., LTD., 8 Breams Buildings, London, E.C., have issued, price 5s. net, the thirty-sixth annual issue of this useful publication, which comprises a directory to municipalities and their officials, not only in the United Kingdom, but in the British colonies and dependencies; a diary; specially contributed articles of practical interest to municipal engineers; useful tabular and other memoranda relating to municipal work; and lists of the new Government Departments and Acts of Parliament affecting the interests that fall within its scope. The information given is skilfully digested and conveniently arranged.

NICHOLAS REVETT.

THERE is one spot in Mid-Hertfordshire that is assuredly haunted by Apollo, the protector of flocks and cattle. Its situation, five miles north of Verulamium, is akin to that of the Grove of Daphne, the famous pleasure garden a similar distance south of Antioch in Syria. In this English grove of oaks, elms, and beeches is a Christian temple with colonnaded wings and balancing cenotaphs, modelled by Nicholas Revett, in Grecian gusto, at the command of Sir Lionel Lyde, a hundred and forty years since. I have made many excursions to this enchanted place, sometimes by way of Hatfield and over the Palladian bridge that Paine built at Brocket Hall, and at others through Sundridge and Wheathampstead; either route is through classic country, and always the subject of my anxious speculation affects me differently. I have made architect friends take this journey in winter and summer: it is an experience they never forget, for it means more than the ordinary pleasure jaunt, and each visit reopens the splendid page of the late eighteenth century, forcing one to think that time has stood still.

The little village of Ayot St. Lawrence boasts a comfortable inn, the "Three Horse Shoes," which is the centre of interest in a cluster of creeper-covered cottages. On the opposite site, set back a fair distance from the road, is the ruined fifteenth-century church which in 1777 provoked the contempt of Sir Lionel Lyde and brought him into conflict with the Bishop of Lincoln. It appears that the Baronet had little sympathy with the request of the churchwardens "that urgent repairs were necessary to preserve the fabric"; the responsibility was his, but he ignored all appeals and proceeded with the demolition of what he regarded to be a ruinous structure. Down came the Bishop with holy wrath and pious indignation; bell, book, and candle were a little out of date, or these would have been employed, and excommunication could not be pronounced against a wealthy lawyer with a town house in Bedford Square. The Bishop insisted that the old church should be repaired forthwith. It was a just demand, but, unfortunately, none were skilled in the art of reparation, and the owner resolutely set his face against the idea. Eventually, by threats and persuasion from the ecclesiastic, it was agreed that a new church should be built, as far removed from the act of vandalism as good taste demanded.



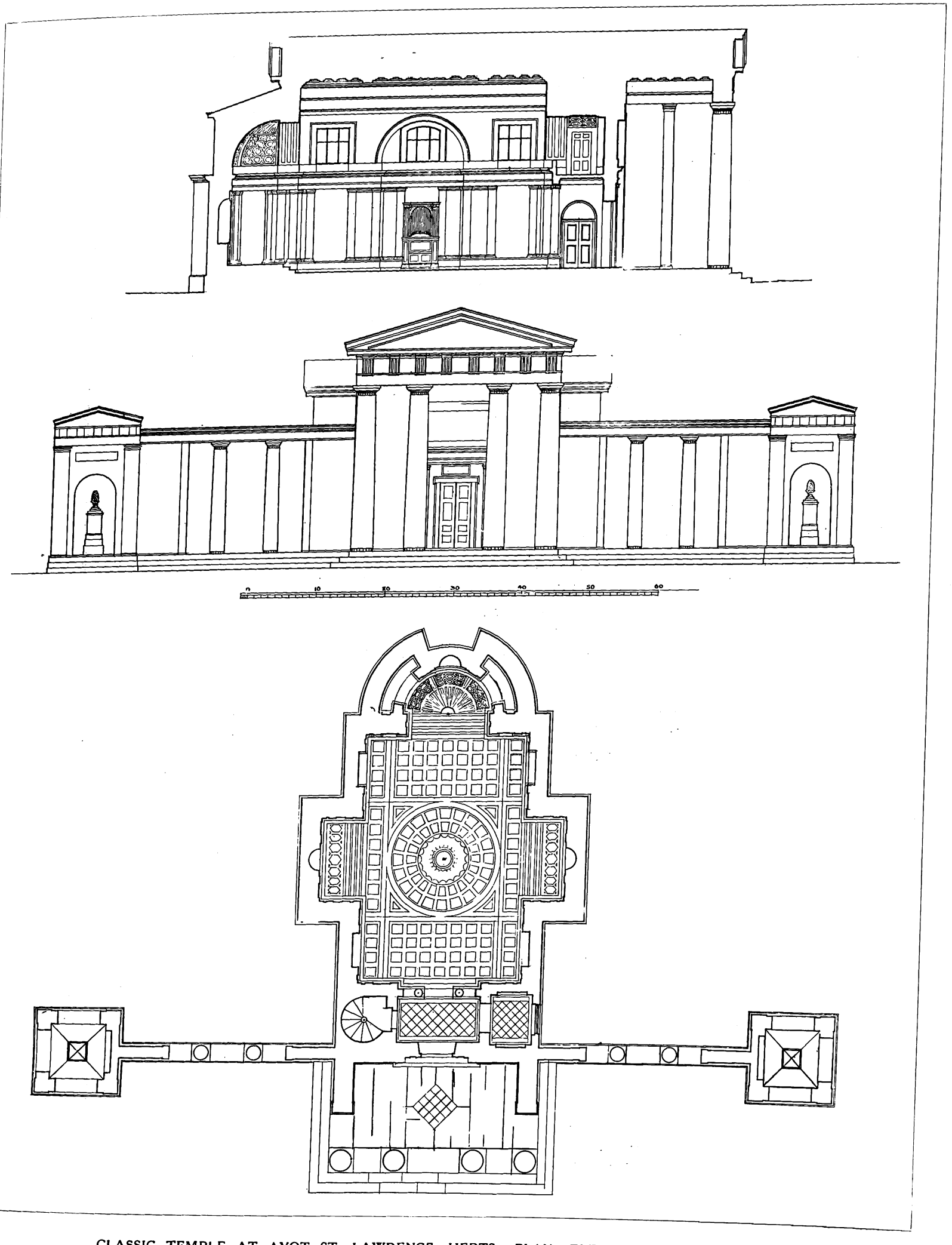
NICHOLAS REVETT'S CLASSIC TEMPLE AT AYOT ST. LAWRENCE, HERTS.

Sir Lionel Lyde met Nicholas Revett in London, perhaps through the agency of his friends on the Committee of the Dilettanti Society, and the works were started in 1778, and completed a year later to the satisfaction of all concerned. Much as the old church is regretted, the new offers many compensations; it is practically the first complete ecclesiastical building to be erected in accordance with the Greek phase of the tradition, and on this account it is a prominent landmark in the subsequent development of this particular phase of national architecture. I never visit this spot without thinking of the partnership of Stuart and Revett in the making of measured drawings for the first volume of the "Antiquities of Athens," for the building is eloquent of the intellectual taste of the period.

The name of Athenian Stuart is well known; that of Revett is more obscure, but he was an artist and scholar of no mean repute, and his labours contributed very largely to the excellent work of the Dilettanti Society. Nicholas Revett, or Rivett as he is called in the minutes of the Society and in the pages of Wood's edition of the "Antiquities of Athens," was born in 1721 at Brandeston Hall, near Framlingham, the seat of his father, John Revett, and he received a classical education. James Stuart, who was the son of a Scotch mariner, had very little education, and was almost self-instructed. When twenty-nine years of age he started to make his way on foot through Holland and Paris to Italy to study painting, and arriving at Rome he lived there for seven years, finally meeting Revett and Pars, when the voyage to Greece was discussed, with momentous results for all concerned.

Revett's start on his career as an architect was made under more auspicious circumstances; he was just of age when by a curious coincidence he left England for Rome in 1742, to follow James Stuart and take up the study of painting under the Cavaliere Benefiale. The proposal for the tour to Greece appears to have come from Revett, who, in April 1748, had accompanied Brattingham, Stuart, and young Gavin Hamilton in an expedition to Naples. At the close of this year these young enthusiasts drew up the outlines of the scheme called "Proposals for publishing an accurate description of the Antiquities of Athens, etc."

After many delays, both at Venice and Pola, the two in January 1751 succeeded in getting a ship from Venice for Greece, and travelling by Zante, Corinth, Megara, and Salamis, arrived at the Piræus on 17 March, and at Athens the next day. Their explorations were continued for some time, but owing to trouble with the Turks they were obliged to return to England in 1755. In the meantime a Frenchman, Le Roy, had heard of their work, and moved by a desire to further the interests of France and forestall the Englishmen, he left Rome for Athens in 1753. An account of his researches was published in 1759, and an English translation appeared with illustrations under the direction of Robert Sayer in the same year, but they are inadequate by comparison with the masterly



CLASSIC TEMPLE AT AYOT ST. LAWRENCE, HERTS: PLAN, ELEVATION, AND SECTION

Nicholas Revett, Architect.

production of Stuart and Revett. When the English architects returned to London they were at once made members of the Society of Dilettanti, to which they had been elected at Venice four years previously, and they immediately set to work to adjust their notes, sketches, and drawings for the purpose of the projected publication.

In 1762 the authors had the gratification of issuing the first volume of "The Antiquities of Athens, measured and delineated by James Stuart, F.R.S. and F.S.A., and Nicholas Revett, painters and architects." On 23 January 1763 it was decreed by the Dilettanti, "That the thanks of the Society be returned to Messrs. Stuart and Revett for their attention in presenting them with their Book of the Antiquities so magnificently and elegantly bound."

Before the publication of this book Stuart had been active in telling all and sundry of the wonders it contained, with the result that Hogarth was tempted to indulge in a mild form of satire at the expense of the didactic Scotsman and his partner. This is the famous caricature of "The Five Orders of Perriwigs," which was published in 1761. Hogarth styled this engraving "The Five Orders of Perriwigs as they were worn at the late Coronation, measured Architecturally, with a further statement that 'Least the Beauty of these capitals should chiefly depend, as usual, on the delicacy of the engraving, the Author hath etched them with his own hand.'" The success of the publication placed Stuart in the first rank of the architects of his time, with the appellation "Athenian Stuart." Lord Anson secured him the appointment of Surveyor to Greenwich Hospital, and he settled down to practise his Greek theories.

The spirit of exploration was, however, still hot within the brain of Revett, who, together with Chandler and Pars, left England again in 1764 to work in the Troad and Ionia, and finally to complete the researches at Athens. They eventually returned to England in 1766, and the "Ionian Antiquities" was ready for publication three years later.

In 1777 a dispute appears to have arisen between Stuart and his quondam partner Revett, regarding the continuation of the "Antiquities of Athens." Stuart had purchased all Revett's rights in this book, and applied to the Dilettanti for the use of the drawings. The Society eventually decided in favour of Stuart, with the sum of £200 as compensation to Revett. This second volume, however, made slow progress, and was still incomplete when Stuart's death occurred in 1788. Six years later Stuart's executors published a third volume under the editorship of Reveley, the architect. In 1814 a fourth volume was published by John Taylor and edited by Joseph Woods. This contains the biographies of Stuart and Revett, an engraved portrait of the latter, and numerous extracts from the notes of both architects. In 1830 a supplementary volume to the "Antiquities of Athens," intended to form a fifth volume to the work, was published under the title "The Antiquities of Athens and other places in Greece, Sicily, etc. Supplementary to the Antiquities of Athens, by James Stuart and Nicholas Revett, delineated and illustrated by C. R. Cockerell, W. Kinnaird, T. L. Donaldson, W. Jenkins, and W. Railton." The drawings made by Nicholas Revett in 1764, when he revisited Greece and Ionia with Chandler and Pars, were published in the "Antiquities of Ionia"; they are now preserved in the print-room of the British Museum.

After Revett's return to England in 1766, his first architectural work appears to have been the projecting portico on the east front and extensive internal decorations to "Standlinch," in Wiltshire, which he carried out for James Dawkins. The house, by James Wood, is engraved in the edition of "Vitruvius Britannicus" by Wolfe and Gandon. In 1778 he was engaged by Sir Lionel Lyde to design and superintend the church at Ayot St. Lawrence; one of the altars in the cenotaphs at the end of the wings records his labours in Greece. Later on, in 1791, he was commissioned by Lord de Despencer to build the east and west porticoes at High Wycombe, and to design the temples in the grounds. These works are the sum total of his architectural practice, for he was more of a savant than an architect in the ordinary meaning of the term. Revett long survived Stuart, and died at the advanced age of eighty-four, on 3 June 1804; he was buried in the family vault in Brandeston Churchyard. His books were put up to auction in the same month, and it is possible that Sir John Soane acquired some of them, for a catalogue of the sale is in the Soane Collection. It is also on record that his copies of Chandler, "Travels in Asia Minor" and "Travels in Greece," with the original manuscript and notes of his own making, were bought by George Saunders, who presented them to the British Museum; they were republished with notes at Oxford in 1825.

The tremendous impulse which was given to Classic architecture in this country towards the latter part of the eighteenth century is, of course, largely due to the labours of Stuart and Revett, who disseminated a correct perception of the Classic orders, which enabled later architects to produce works of much greater purity and refinement than had ever before been known. Without the knowledge which now became widely available as a result of their careful and painstaking researches, there can be no doubt that the fine achievements of the later Classic Revival period must have been delayed.

Ayot St. Lawrence with its groves and Classic temple offers an aspect of the attitude of the men who made the later years of the eighteenth century a period of intellectual refinement. The architects knew only one style, which they endeavoured with consistency to develop to meet the conditions of their day. In this they were encouraged by travelled patrons. Thus it came about that a temple was built on the high lands of Hertfordshire above the cornfields of this once fine agricultural country. Taste has changed repeatedly during the last century; pernicious influences have been at work: stained glass and unseemly colouring has been introduced into the interior of Revett's work; externally the mouldings have decayed and the ivy has been allowed to spread its sinuous tentacles and obscure the colonnades. In front of this beautiful building fir-trees have been planted to mar its noble proportions, and the green space about it is encumbered with monuments from the yard of the mason who produces them.

Few take an interest in the building, partly because of its remote situation, but mainly—strange though it seem—on account of the fact that popular superstition abhors what is supposed to be a pagan structure. The rough-and-tumble between the Bishop and the Baronet is still spoken of in terms of derision, and folk stand in a reproving attitude before the remains of the ruined Gothic church. Yet the setting of the Classic temple fulfils all the canons of taste; the building is appropriate both climatically and in conception; even the iron hurdles and gate at the side are as they were when Revett left them. The spirit of the place may not be intrinsically Christian, but it makes a direct appeal to the senses and the understanding. Ayot St. Lawrence with the work of Nicholas Revett should be the rendezvous of all who revere the charming pastoral scenery of Hertfordshire.

A. E. R.

THE CASE AGAINST ROMAN ARCHITECTURE.

By ARTHUR KINGSLEY PORTER.

IT is entirely orthodox to admire Roman architecture. Of all historic styles, it presents the closest analogies with the architecture of the nineteenth century in America. It is the style upon which our modern architectural education is based. It is also, of all historic styles, evidently the least illustrative, the most material. Something over a decade ago I came to the rather impulsive conclusion that the thoughtless admiration and imitation of the Roman style was producing a deleterious effect upon contemporary American art. In writing my "Mediæval Architecture" I felt it almost a duty to do what I could to call attention to the prosaic character of Roman architecture.

The years that have passed since I wrote "Mediæval Architecture" have brought changes in my point of view. Further study has proved to me that the deficiencies of contemporary art cannot altogether be laid at the door of Rome. Inspired by the same models, Palladio produced an architecture highly intellectual, and McIntyre an art infinitely refined. Very poor indeed has been much of the architecture imitated from the most exalted models of Greece and of the Middle Ages. The conclusion seems to be forced that for the production of good architecture it matters little *what* one copies, but it matters very vitally *how*.

As for Roman architecture itself, I have come to know it much better since the days when my first book was written. At that time my lips had barely touched the golden cup of Italian beauty. Since, the opportunity has come to linger long in Rome; to draw and photograph among the ruins of the Agro, to poetize with Carducci on the Aventine or in the Baths of Caracalla. Often as I have stood in the august presence of the Roman Forum, it has never been without emotion. I have studied, with a feeling almost of home-sickness, the engravings of the eighteenth century, stimulating my imagination to conceive of the city enhanced by the solitude and silence the modern age so discordantly breaks.

Yet I cannot with intellectual integrity say that my feelings toward Roman architecture have essentially changed in these twelve years. Visions of the magic of Rome, the cypresses of Tivoli, the sweeping lines of the Campagna, the snow-capped encircling mountains, the glorious colour of the weathered brickwork, haunt my memory; yet I still see, as I did a decade ago, in Roman architecture emptiness, pomposity, vulgarity.

But very little of ancient Rome has come down to us intact. The charm which invests the Baths of Caracalla or the ruins of the Palatine to-day was assuredly never dreamed of by the builders. The picturesque masses, the colours, are the work of time—the most clever of artists. To conceive of these Roman buildings as they were, we must have recourse to archæology and modern restorations on paper. But do these imaginary reconstructions give an accurate idea of the æsthetic effect of the architecture as it really was? May we not have missed some touch which possibly redeemed the lack of refinement? Imagine that all the scores of Wagner's Nibelungen Trilogy had been lost, and that some inferior musician should try to rewrite the work on the basis merely of the plot and a few snatches of melody. The result might easily be as meretricious as the restoration of Roman ruins. How can we prove that something like this may not have happened in the case of Rome? When we contrast the actual beauty of the ruins of the Forum with the monotony of the paper restorations, when we note in the latter the lack of balance in the mass, and the excessive symmetry in the details, how can we be certain that the ancient buildings may not have possessed some secret of beauty, some use of colour or of asymmetry unknown to modern archæologists, but which redeemed a design that, only because of our lack of knowledge, seems lifeless and banal?

Future investigations may possibly show that Roman architecture was not as dull as it now appears. I fear, however, that this is exceedingly unlikely. The frescoes of Pompeii quickly dispel any illusion that the Romans possessed a sense for colour. An abundance of Roman architectural detail has come down to us in good condition; and this, with very rare exceptions, is not such as to lead us to suppose that the Romans possessed sensitive æsthetic perceptions in architectural art.

There is a curious parallelism between the art, the literature, and the life of Imperial Rome. I experience the same sensation of inexpressible weariness in studying Roman architecture and in reading of Roman banquets, as, to cite one example among many, in the "Satyricon" of Petronius. What a bore these feasts, this endless over-eating and over-drinking must have been! How useless the magnificence, the throngs of slaves, the expert cooks able to prepare pork so that the entire company mistook it for duck! As Mr. Clapp renders Palazzeschi:

> With luxury's glamour
> the table is spread.
> Exuberant flowers,
> gold vases and silver . . .
> The dishes before them
> change hurriedly ever;
> soups steaming and purées
> delicious and patés
> most tasty by thousands . . .
> From gardens forbidden
> herbs skilfully seasoned,
> woodcock and pheasant
> pass by in the dishes
> of these the unhappy;
> most tender of green things
> and sweetmeats the rarest,
> incredible sweetmeats,
> fruits red as a ruby,
> wines too of all colours . . .

It would obviously be untrue to maintain that all Roman architecture lacks artistic vitality. Probably no generality is ever strictly true. The stucco reliefs of certain tombs on the Via Latina were modelled by a man or men who felt beauty, and who were singularly successful in transmitting that impression by a few powerful strokes on the wet plaster. Occasionally, in the carved ornament, as in the arch at Saint-Remi, a real artist showed what life could be given to a traditional motive. Such flashes, however, only deepen the general impression of perfunctoriness in Roman work. Notwithstanding the variety of type, the skill in planning and engineering, the varied materials, the colossal scale (perhaps even because of this), the art as a whole is joyless, like a painful task performed more or less conscientiously, without enthusiasm. One feels intuitively that the builders cared little for the selfish Cæsars in whose honour they erected triumphal

arches and palaces; that they cared little for the populace, to shelter whom they built unending colonnades on the streets and forums; and, least of all, for the temples to strange, cold gods. The yoke of the taskmaster lies heavy upon their arm, as it lies upon the arm of the worker in a modern factory.

It is by this token, perhaps, that the failure of Roman architecture is most clearly proved. For the essence of all great art is joy: the joy of grandeur, the joy of poetry, the joy of gloom, the joy of tears perhaps, but always joy. The genius imbues the object of his art with a spark of this divine joy, so that it may awaken in others the same, or a kindred emotion. Many may feel such emotion without the ability to express it; many may have the ability for expression without feeling the joy to communicate. Such will endeavour in vain to simulate or force an emotion which is not genuine. They may succeed in deluding even the keenest critics for a while, but the eternal difference of value abides unchanged, unchangeable. If there be not joy in creation, all is in vain.

There remains, it is true, a deep mystery in Roman architecture. If we grant that it is lacking in the spirit of joyousness, and that joy is the essence of great art, how are we to explain the admiration, the adulation, that for centuries has been heaped upon the Roman style? It is necessary, first of all, to concede that it is no new thing for artists, and even for critics, to mistake a crow for a swan. The vogue of the eclectic painters, whose art is so closely akin to that of ancient Rome, lasted until yesterday. Perhaps we have already touched upon the inner essence of the matter in discussing the relative values of original and copy, and the necessary inferiority of the latter. Roman art is a copy, a free copy with variations, but still a copy. For long centuries the original remained unknown. It was unsuspected that Roman architecture was a copy. Men praised it for a beauty it possessed only at second hand. Winckelmann set the modern world upon the track of discovering the original. When Greek architecture had once been brought to light, the inferiority of the Roman replica became manifest. It was at once clear to architects, critics, and public alike (at least in America) that the spirit of joy, of enthusiasm, of poetry, was present in Greek work, and that Roman architecture possessed these qualities only by reflection. There ensued the Greek revival. However, a little knowledge proved a dangerous thing; modern architecture imitated from the imperfectly comprehended Greek was seen to be less successful than that inspired by the more tangible Roman style. Hence the profession sought to reinstate the sadly shattered idol on her paper throne.

Furthermore, in accounting for the popularity of Roman architecture, we must constantly bear in mind that the art exists only in imagination. Each person has had to reconstruct his own visual image of the appearance of the buildings. Former centuries did not possess our prosaic archæological information. Inspired by the beauty of ruins, a Piranesi might imagine Roman art fired with an originality, a joyousness, which the Romans never knew. Many architects, notably our own Thomas Jefferson, have done precisely this. Thus the shade of Rome was shrouded with a phantom glory.

From what has been said, I think it will be evident that I must continue to differ from Professor Hamlin on the question of Roman art. What I felt instinctively, intuitively, as a boy, has been confirmed by the most careful study and thought of which I am capable. I believe, and I believe deeply, in Greek, Romanesque, and Gothic. I believe in the Italian Quattrocento, and the American Colonial, even in the Barocco, if you will; but I refuse to bow down before the Goddess Rome.—*Extracts fr m an article in "The Architectural Record."*

THE ROYAL ACADEMY AND WAR MEMORIALS.

THE following announcement is issued by the Royal Academy of Arts:—

In response to requests for advice from various quarters the Council of the Royal Academy have appointed a Committee to consider War Memorials, and the following suggestions are offered by this Committee to those who are considering such memorials.

1. Designs should be obtained either by calling in a competent artist, or by competition; and, in the event of a competition being held, whether open or limited, a professional artist should be employed as assessor, who should be consulted as to the site and the conditions of the competition.

2. The site of the memorial, especially if in the open, is of vital importance. Any odd place will not do, and advice should be taken as to the suitability of the site before designs are obtained. In large towns, for instance, a memorial should not be so placed as to obstruct traffic; on the other hand, it should occupy a position sufficiently conspicuous to be worthy of its object; and the value or disadvantage of existing buildings as a background should be considered in deciding its position.

3. Where the memorial is to take the form of sculpture or architecture the question of material should be determined (*a*) by the amount of money available, e.g., for bronze, marble, stone, or wood; (*b*) by local considerations where these exist, If, for example, there is a suitable and durable local stone, this should be used in preference to stone imported from a distance; and if such stone is used due account must be taken of its qualities in the design.

4. In smaller towns or villages the setting of the memorial, the approaches to it, and its immediate surroundings should be carefully considered, and the cost of laying out the site, when necessary, should be included in the scheme. The effect of a memorial is often entirely destroyed by the want of a careful laying out of the site.

5. Where memorials are proposed for the interior of churches or public buildings, whether in sculpture, architecture, stained glass, mural paintings, votive pictures, tapestry, rolls of honour, or wall tablets, careful regard should be paid to the scale and character of the architecture of the building and to any adjacent monument.

6. The lettering of all inscriptions should be carefully studied, and should be legible. A bold Roman type, or the Italian lettering of the sixteenth century based on it, is the type most suitable.

7. In all memorials simplicity, scale, and proportion should be aimed at rather than profusion of detail or excessive costliness of material. It is the imaginative and intellectual quality of the work that gives it its final value.

The Committee would be willing to give further advice in particular cases if called upon to do so. Inquiries should be addressed to the Secretary, Royal Academy, Piccadilly, London, W. 1.

EDWARD J. POYNTER.
ASTON WEBB.
HAMO THORNYCROFT.
THOS. BROCK.
FRANK DICKSEE.
REGINALD BLOMFIELD.
CHARLES SIMS.

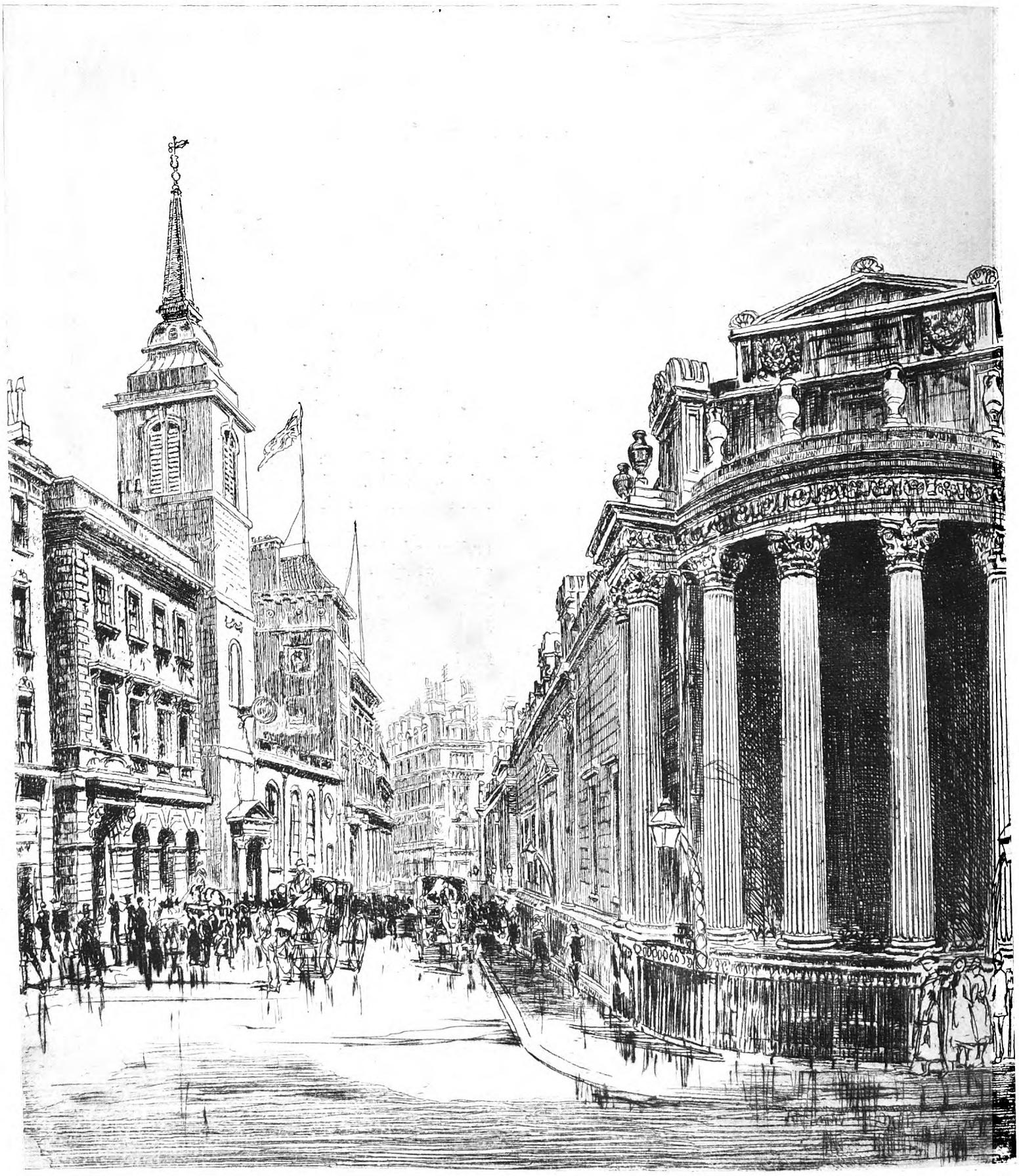


Plate I. June 1918.

LOTHBURY AND THE BANK OF ENGLAND.

From an Etching by Hanslip Fletcher.

(*See p.* 130.)

PORCHES AND HOODS OF THE ENGLISH DOMESTIC RENAISSANCE.

By LIEUT. HAROLD F. WALKER (R.A.F.), A.R.I.B.A.

THE doorway, from the nature of its function, must necessarily be the most important feature of a building. It has been accentuated from the time of the Egyptian buildings with their flanking pylons, down through the Greek and Roman periods, when the huge porches with their columns and peristyles flourished; on through the Byzantine era, when it took the form of the narthex and atrium; still on down into the Gothic times, when the deeply recessed doorways and porches with their splendid carving and sculptured figures gave that seemingly restless richness, in some degree an expression of the state of affairs at the time of their erection; until with the Renaissance it assumed a quiet dignity compatible with the spread of the new learning and the majesty and power of knowledge. In this article it is proposed to confine attention to doorways of English Domestic Renaissance, because it is felt that these have peculiar application to modern requirements.

Before referring to any specific examples, the different requirements and circumstances which influenced both design and designer should be noted under two distinct heads, viz.: Climate and Material.

The provision of a porch or hood to the doorways undoubtedly arose from the necessity for protection from the weather, although it might be argued that such features as the peristyles of the old Greek temples and the narthex of the Christian churches were primarily intended as a promenade or place of assembly. That some such idea has been traditionally handed down may be deduced from the fact that even to-day the porch of the country labourer's cottage and that of the village inn are still used in summer-time for the meeting of cronies and for friendly intercourse; and the porch in summer takes the place of the fireplace in winter as the centre of the home life of the house.

Fig. 1.—CHASTLETON HOUSE, OXFORDSHIRE.

In the larger houses, protection from the elements was required for visitors alighting from vehicles, and porches extending well in front of the house and placed as close to the carriage-way as possible were supplied, and reached their apotheosis in the elaborate *portes cochères* so often seen in French buildings. An English example is shown in Fig. 13.

It is well known that the commoner people speedily follow the lead of their betters; and the value of porch and hood as an adjunct to the doorway rapidly became apparent, and led in course of time to the introduction of numerous varieties. The local material also had a considerable effect upon the design of the building, which necessarily included the doorway, and thus different districts show their own peculiar method of development.

Stone, brick, and wood all have their special adaptabilities; and their influence on the architectural treatment, more especially of country buildings, can quite readily be noticed in the early examples of the Renaissance. In later times, however, the increased speed and ease of transport made a greater choice of material possible, and facilitated the generalization of method and a wider exchange of ideas.

Wood came into vogue as the material for the ornamentation of doorways at the beginning of the eighteenth century, and owing to the comparative ease of manipulation, its durability when painted and the upper surfaces covered with lead, as was usual, it had distinct advantages, particularly in moderate-sized houses; and a marked advance in the amount of elaboration was also visible.

During the Gothic period, craftsmen attained such an intimate and masterful knowledge of the Gothic principles of construction and design that they were rather loth to experiment with the new style of Italian architecture of which they knew so little, and the principles of which at first they did not seem to grasp. Thus it was that they experimented with tombs, fireplaces, doorways, etc., not daring to risk more than one or two features in the new style. In consequence, we have in the earlier examples buildings essentially Gothic in character with a Renaissance doorway, fireplace, etc.; flat pilasters, at first tentatively employed, later blossomed out into applications of the full Order, with detached columns. Moreover, the new style entailed considerable restrictions, which

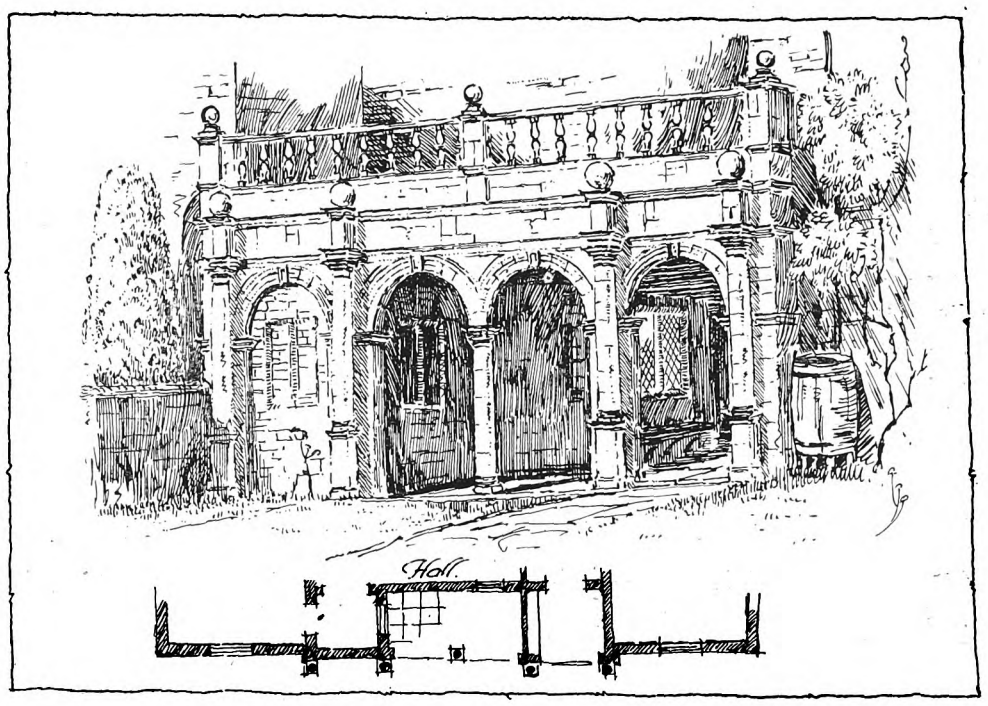


Fig. 2.—HAMBLETON OLD HALL, RUTLAND.

one would imagine offered little inducement to the conservative instincts of our islanders, who were already practising a fully developed style which thoroughly met their requirements and enforced no such restraints.

Again, the Renaissance first came to us through the medium of Continental countries, and not direct from Italy, the place of its birth; consequently by the time it reached England it had added to itself other influences, not always in keeping with its original character; and it was not until men who had actually studied in Italy and returned to this country imbued with the knowledge and fascination of the new style as practised at the fountain-head that the general principles and possibilities were realized and accepted by the nation at large.

Further, the new style was at first promulgated by Italian craftsmen imported to this country in large numbers in the reign of Henry VIII; but the unsettled state of the realm during Mary's reign, and the subsequent accession of Elizabeth in 1559, with the resultant repudiation of Roman influences, induced the greater number of these craftsmen to return to Italy; and at the same time we witness a large influx of Dutch and German refugees fleeing from religious persecution. These men, although working in the new style, were much inferior to the Italians in knowledge, and worked from pattern-books of designs obtainable from Antwerp. The English craftsmen, however, speedily surpassed them in executive power, and they were relegated to a position somewhat analogous to that of the modern painter and decorator.

Our subject is naturally divided, as its title suggests, into two parts—(1) Porches and (2) Hoods—but it is often impossible to differentiate between, first, porches and doorways, and, secondly, doorways and hoods; the one merging into the other by almost imperceptible degrees. To enable some distinction to be made in the selection of examples it is proposed to define a porch as a doorway which has a decided projection in front of the entrance door, and a hood as a separate decorative feature over a doorway.

Porches may be recessed, and an example of this kind by the Brothers Adam is shown in Fig. 12, but we shall consider mostly those which form a distinct addition to the main building of the house.

It will be convenient to take the year 1600 as a starting point, not because that year saw the commencement of the Renaissance, which undoubtedly showed itself in small isolated examples before that date, but because it is generally accepted as the close of the mediæval period.

An early and a very interesting example, built about the year 1603, is shown in the illustration from Chastleton, Oxfordshire (see Fig. 1). Until the beginning of the seventeenth century it was apparently the custom to place the main doorway in the centre of the length of the building; but as the entrance to the great hall had to be made from the screens at the end, it followed, as a matter of course, that the hall itself occupied only a portion of the façade, either to the right or left of the doorway. The hall being usually of greater height than the other rooms, necessarily gave a somewhat unbalanced front, which, although eminently picturesque in such buildings as Penshurst Place, Kent, and Oxburgh Hall, was not at all suited to the symmetry required by the new Classic style. In order to obtain a more reciprocal treatment, the hall must be centrally placed; and the side entrance-porch was boldly projected and made to correspond more or less with the large bay or oriel window which was still retained as the principal feature at the dais end of the hall. This is well illustrated in the Chastleton example, in which it will be seen that the doorway is placed on the return side of the projecting porch;

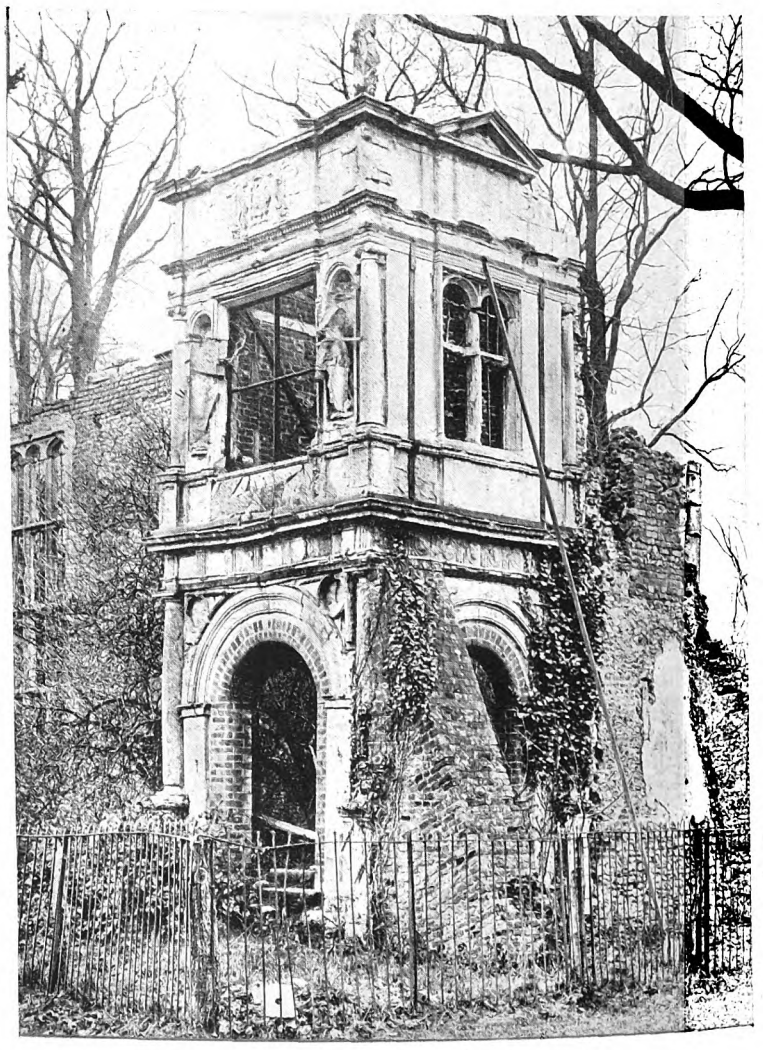


Fig. 3.—GORHAMBURY, ST. ALBANS, HERTS.

thus, while the porch and bay are axial, the actual entrance necessitates a right-angled turn on entry behind the screens, which in this case are still in position together with the dais and bay window.

A further development of this type is seen at Hambleton Hall, Rutland (Fig. 2), a simple example of what is known as an arcaded porch. It is undoubtedly a later feature than the rest of the building, but serves to illustrate the point that the space between the bay and the porch, which in other examples was merely paved and left open, could be covered in and used as a shelter. It will be seen that the two central arches in Fig. 2 form a covered alcove; the right-hand arch is the entrance and the left-hand one the bay. Such an arrangement is quite a common feature of many present-day country houses, but is not altogether satisfactory, on account of the lack of privacy in the proximity of the alcove or loggia to the entrance doorway; but it enables a certain amount of dignity and breadth to be given to the entrance.

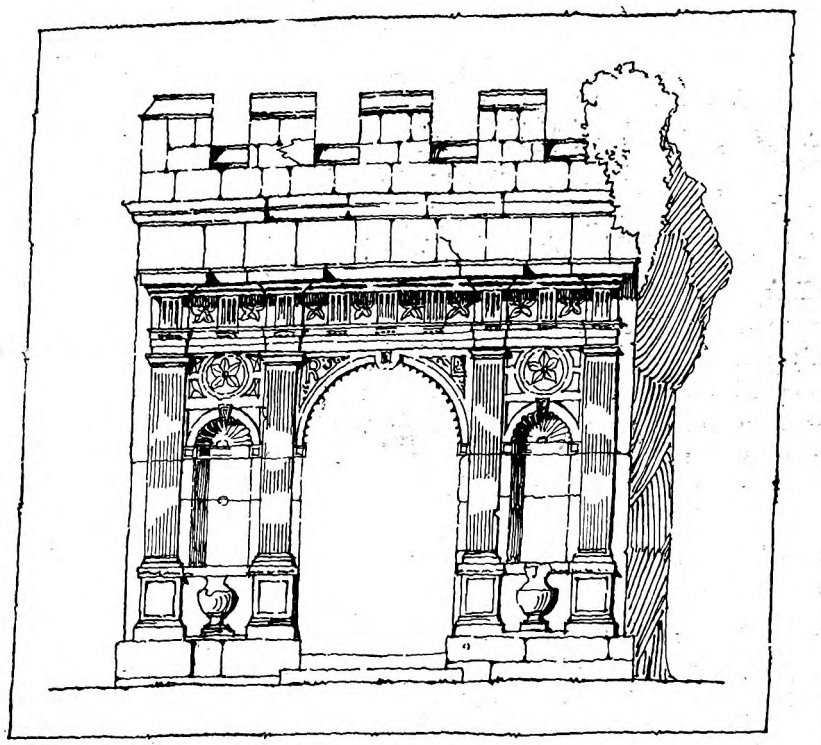


Fig. 4.—GATEHOUSE PORCH, KENILWORTH.

Whilst the development of the main entrance porch combined with the oriel or bay window led to colonnaded loggias, other influences resulted in attempts to treat the porch as the main feature of the building. Much ingenuity was displayed; and the results, although intensely interesting as showing efforts in a style that was not properly understood, were in many cases very incongruous. Many single-storied porches and doorways were built in which a more or less correct use of the Orders was applied. The

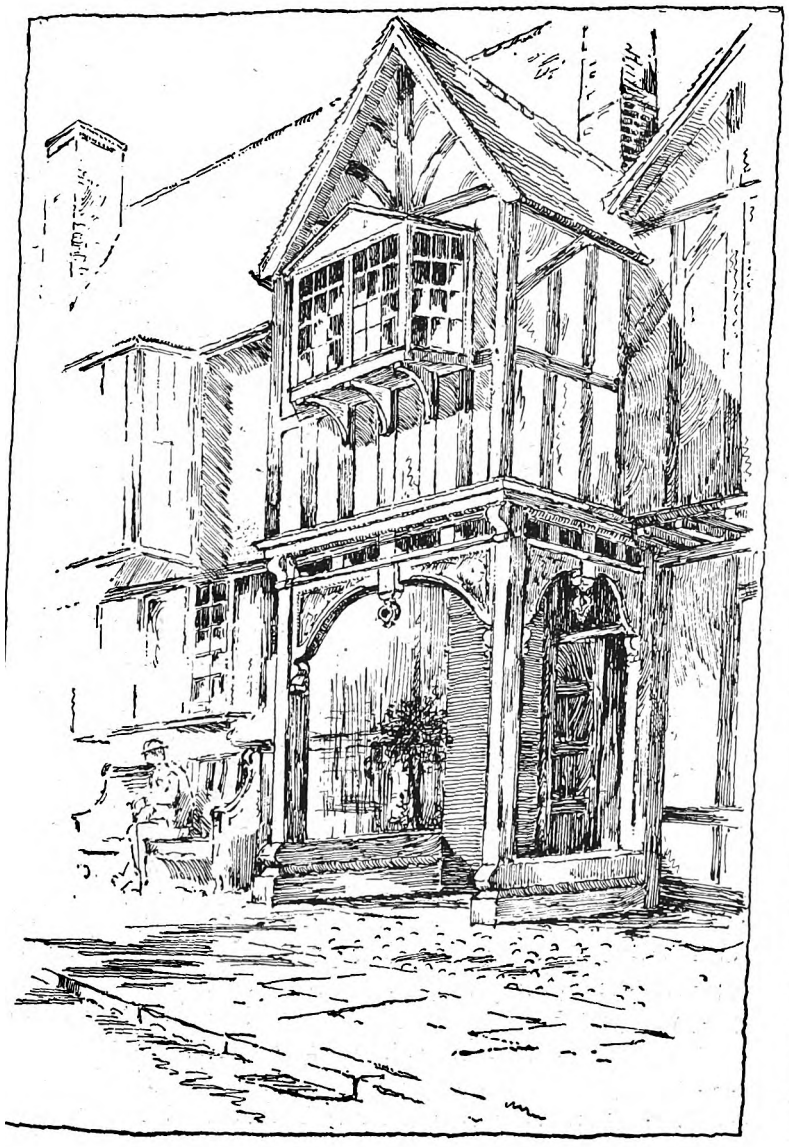


Fig. 5.—AN INN AT WARWICK.

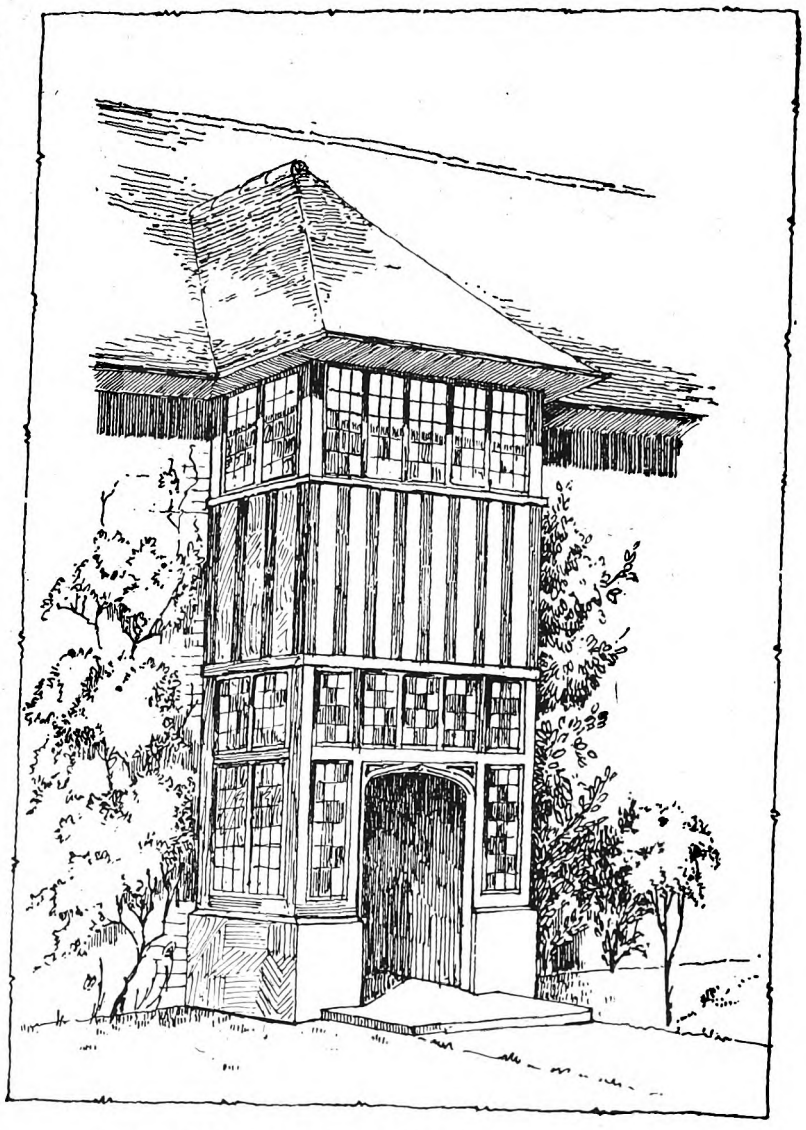


Fig. 6.—GREAT GLEN MANOR, NEAR LEICESTER.
Goddard and Catlow, Architects.

porch to the gatehouse of Kenilworth, shown in Fig. 4, is a very fine treatment, in view of its comparatively early date, with little evidence of the crudities of the time; but it shows, especially in the ornaments over the side niches, the influence of the German rather than the Italian craftsman. The Antwerp pattern-books were probably in use. Similar examples in the form of doorways are to be seen at Wardour Castle, Wiltshire; Cold Ashton, Gloucestershire; and Hatfield House, Herts.

In attempting greater magnificence, it was evidently thought necessary to make the porch more than one story in height, and in this direction some very curious and quaint results were obtained.

Examples of these double-storied porches might be multiplied indefinitely. A curious but unsuccessful porch of this kind was attached to Gorhambury, near St. Albans, which was built by Sir Nicholas Bacon, the father of Francis Bacon, about 1570. The building is now in ruins, as may be seen from Fig. 3, but the porch still bears signs of its intended magnificence. The three faces are elaborately treated, the front of the upper story being embellished with two statues in niches, these with busts and medallions. These are very distinctive of this period, and evidently found their prototype in Italian work. The porch in question is propped up by modern brick buttresses, and a brick arch has been inserted within the stone arch.

As previously suggested, local material had great influence upon design. In addition to stone, brick was also largely used, probably for the more inferior buildings, although such buildings as Kensington and Hampton Court Palaces; Penshurst Place, Kent; and Compton Wynyates, Warwickshire, may be cited to the contrary. Sir Christopher Wren, in the seventeenth and eighteenth century, was a strong adherent to the beauties of brickwork, and used it freely; the charming little building known as the Orangery, at Kensington Palace, testifies to his versatility in this material, as also does the entrance doorway to No. 5 King's Bench Walk, built in 1677 and shown in Fig. 7, although exception might perhaps be taken to the application of brickwork to the Classic Orders.

Timber also, in certain districts, notably in Shropshire, Warwickshire, Sussex, and Surrey, was used for the entire building. Stokesay Castle, Shropshire, and Speke Hall, Lancashire, show a fecundity of idea which, though somewhat bizarre in effect, is intensely interesting as showing the use of such a material. The inn adjoining the Leicester Hospital at Warwick (Fig. 5), built about 1575, shows a double-storied porch carried out entirely in timber with quaint and somewhat original detail. Other examples, although possibly without the same excuse as this, might be quoted, and a modern example is also shown for comparison (Fig.).

Thus far we have dealt only with arcaded and double-storied porches; we may now consider those very numerous examples of single-storied porches.

The use of the Orders seems to have been gradually

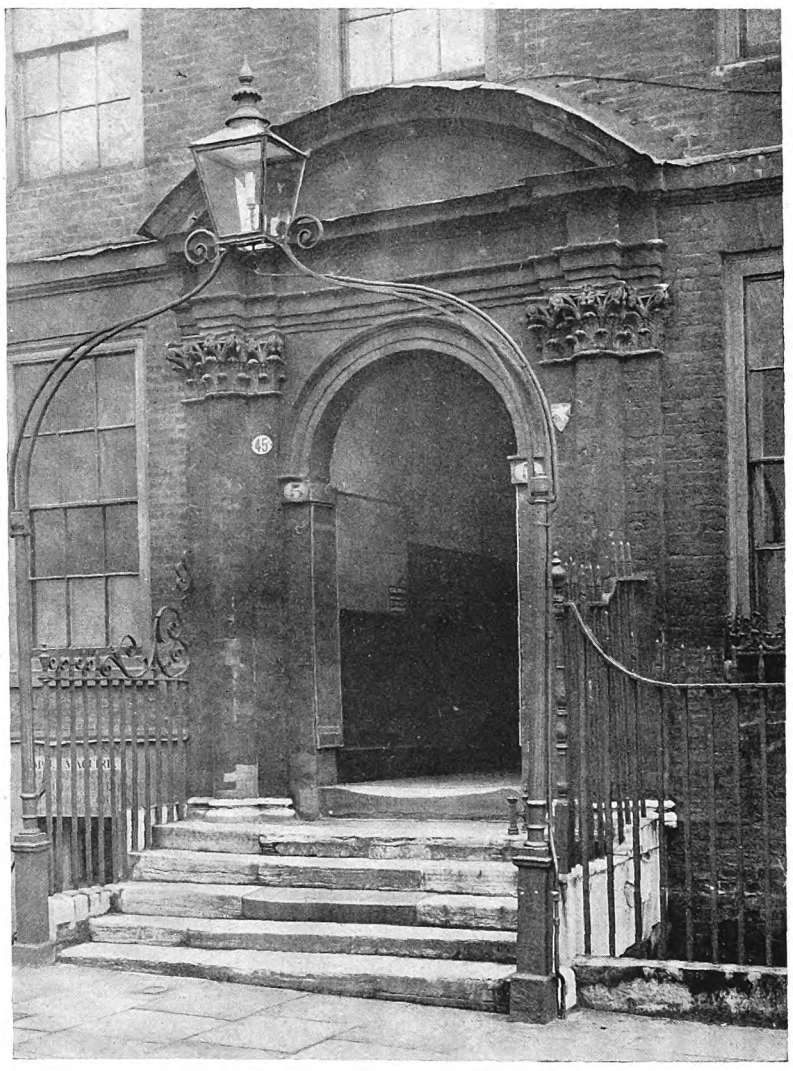


Fig. 7.—NO. 5 KING'S BENCH WALK, TEMPLE, LONDON.

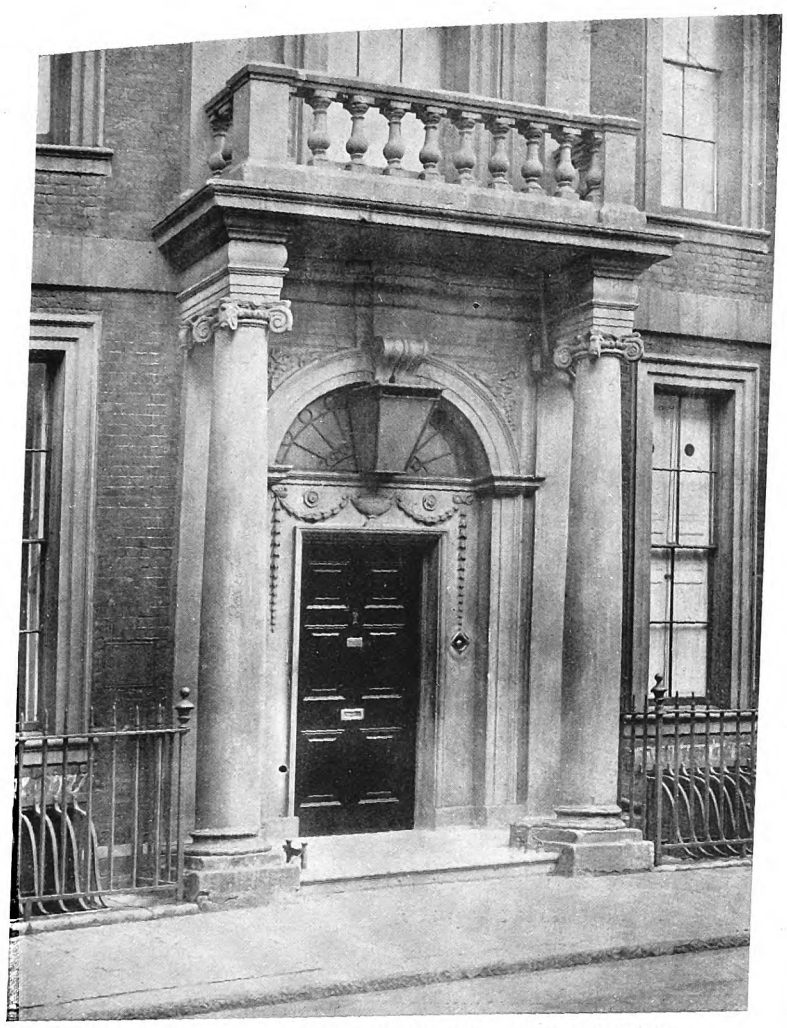


Fig. 8.—Lord Harrington's House, Craig's Court, Whitehall, London.

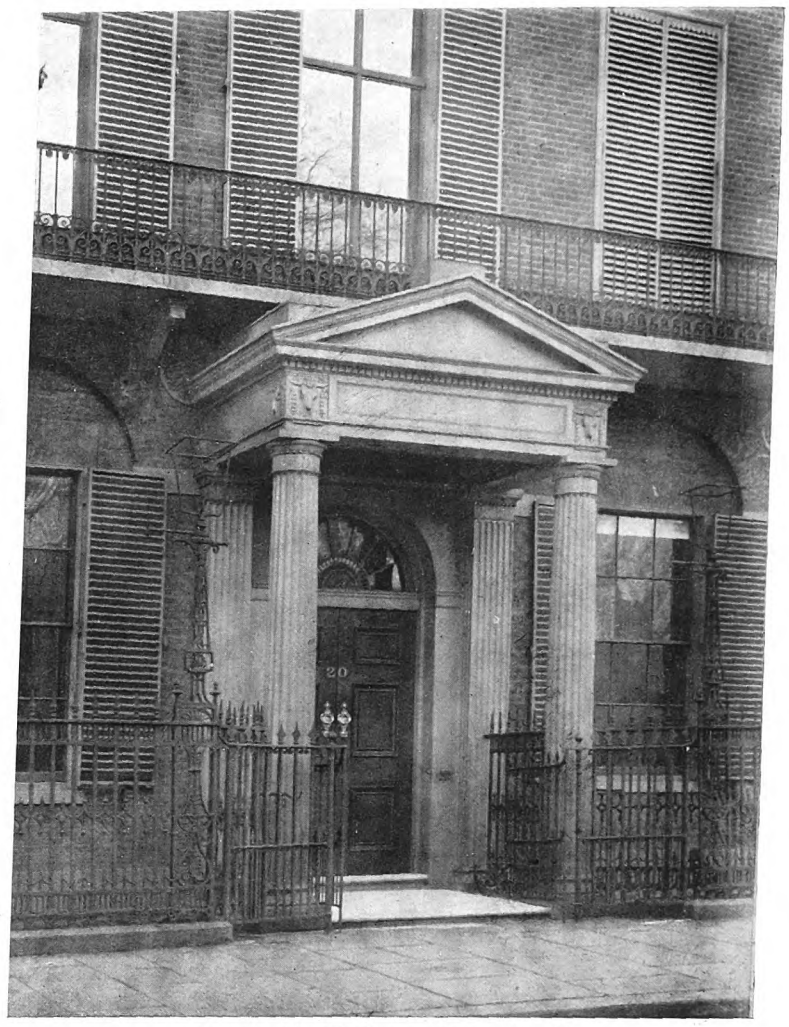


Fig. 9.—No. 20 Portman Square, London.

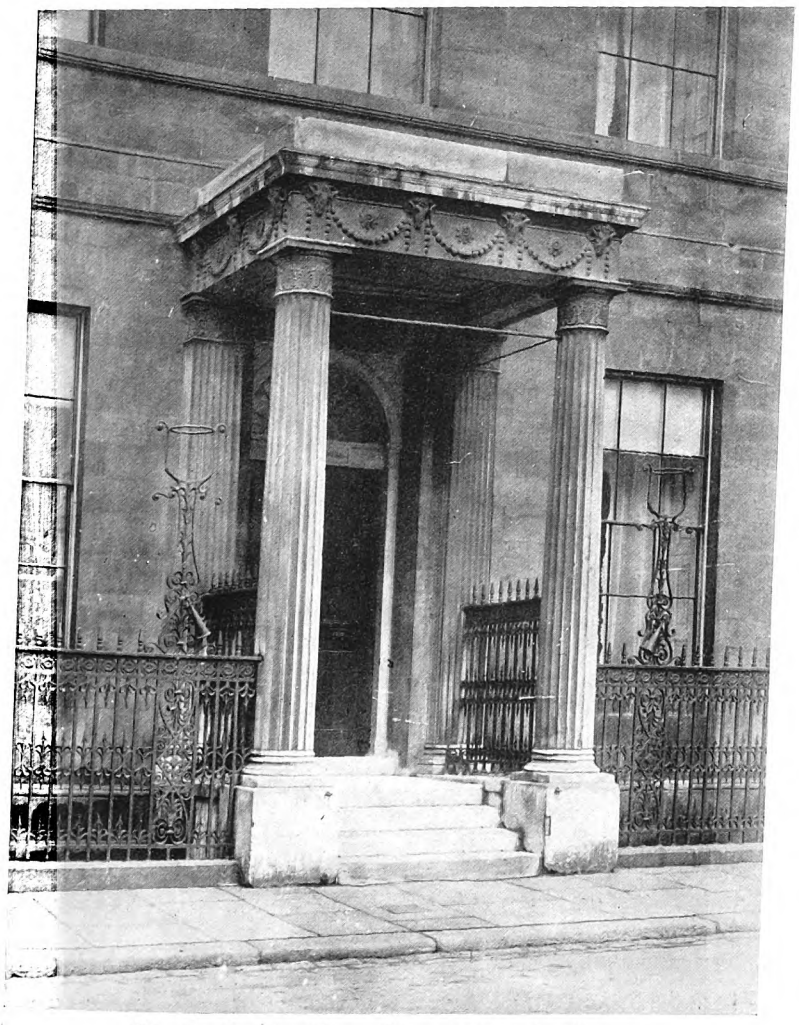


Fig. 10.—Chandos House, Chandos Street, London.

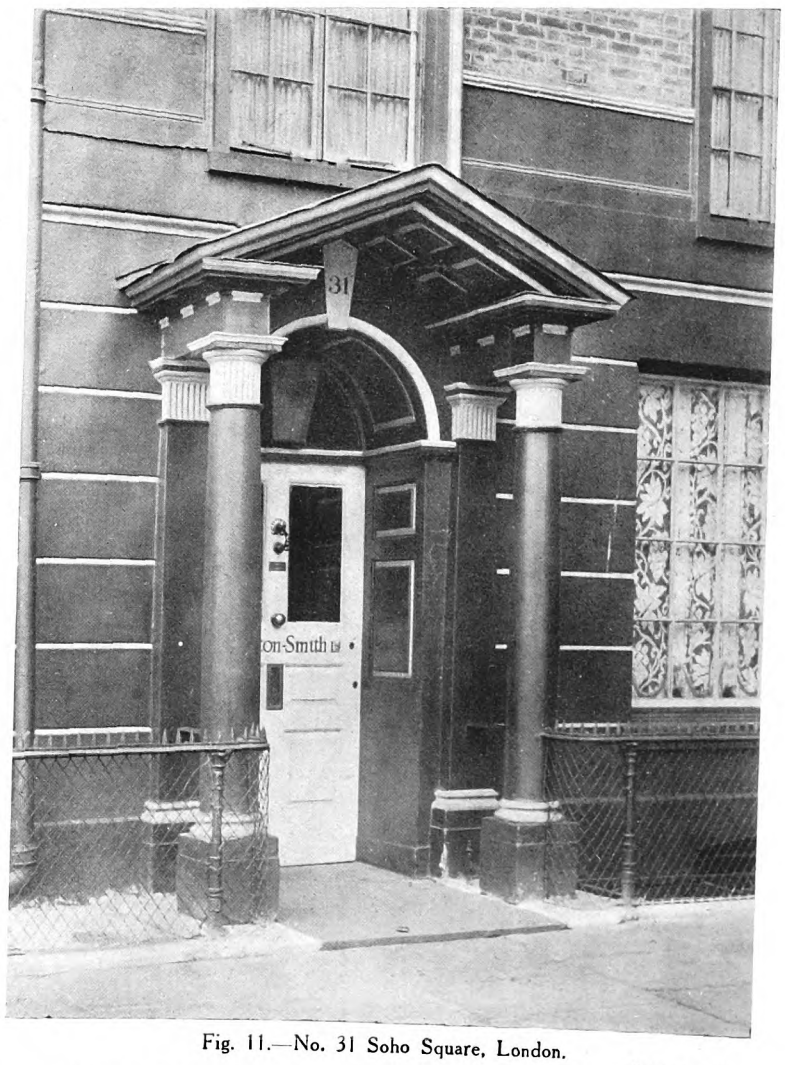


Fig. 11.—No. 31 Soho Square, London.

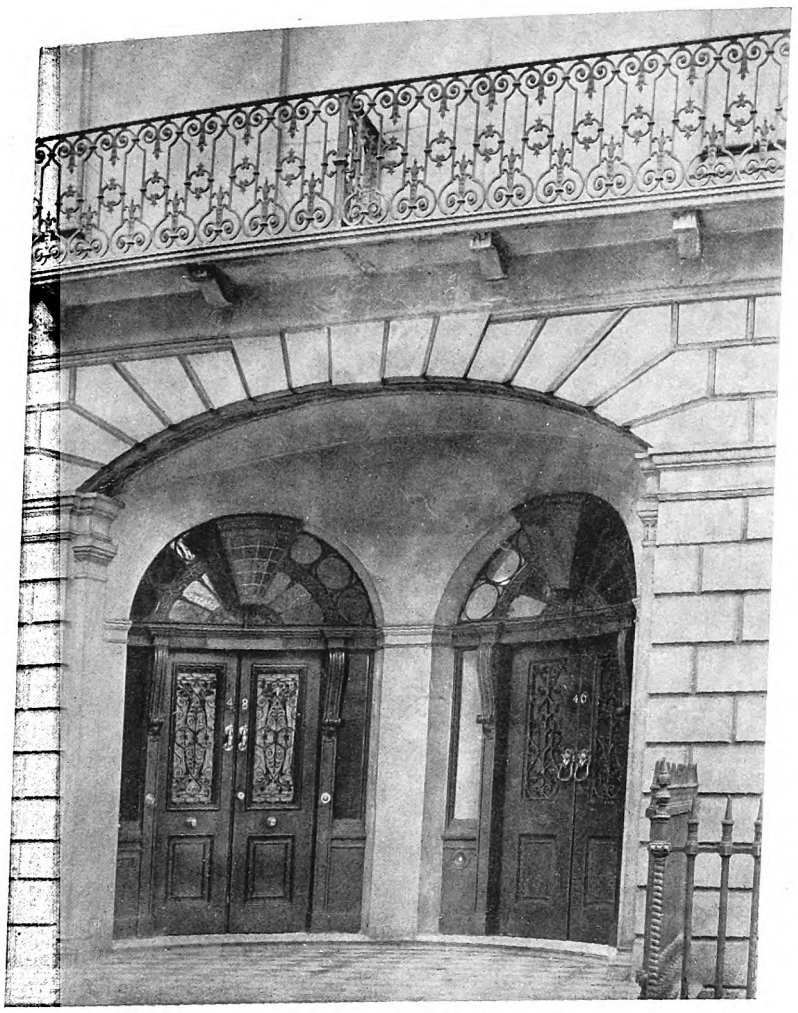


Fig. 12.—NOS 46 & 48 PORTLAND PLACE, LONDON.

accepted as the fit accompaniment to the entrance porch, and our remaining examples show the many variations of their use.

A good example is that from Craig's Court, Whitehall (Fig. 8), built probably about 1702, now in occupation as Government offices, but previously the residence of Lord Harrington. The whole building is very reminiscent of Captain Wynne's house in Lincoln's Inn Fields, known as Newcastle House. The porch consists of isolated Ionic columns, with responding pilasters behind, and carries an entablature, which is broken forward over the columns, only the corona of the cornice running across the porch unbroken. A somewhat heavy balustrading surmounts the porch, which gives the whole feature an overweighted appearance.

This type of porch, with more or less variation, appears to have been used as the model for countless numbers of such structures erected throughout the country towns. At times fresh vigour was infused into the *motif* by such men as the Adam Brothers, Sir John Soane, and the practitioners of the Greek revivals; but the main type prevailed, and may be met with in the great squares and streets of West London, the terraces of Bath, the promenades of Weymouth and Brighton, and other resorts which have enjoyed the patronage of the leisured classes.

The porch at No. 20 Portman Square (Fig. 9) shows a variation of the above *motif*. The building of which it is the outstanding feature is said to be one of the first erected in the square by the Brothers Adam, about 1764. The porch, though not centrally placed in the façade, immediately attracts attention; the treatment of the entablature with a long panel is characteristic of the Adam period, but the unhappy way in which the first-floor balcony is received on top of the pediment somewhat mars the effect of the otherwise graceful proportions.

Possibly the finest example of a porch by the Brothers Adam is that of Chandos House (Fig. 10). It shows their delightful facility in the design of ornament as well as their refinement of proportion. The graceful fluted columns, with enriched cap and entablature, together with the surrounding ironwork, make up an ensemble which is essentially simple but yet characteristically dignified.

A variation of the last example is shown in the porch from Soho Square (Fig. 11), which seems to combine the treatment of the porch from Craig's Court with that of No. 20 Portman Square. Such porches might also be said to form a class in themselves; and whilst they have been frequently adopted by many well-known architects, it does not appear to be a correct use of the Order. Whether a span, segmental, or semicircular roof is used, the omission of a tie at the base seems to accentuate the thrust upon the side projections, and gives a sense of incompleteness which is non-existent in such a porch as that of Chandos House. Many old examples, however, are to be seen, amongst which should be mentioned a very ornate one at Reigate, Surrey, a segmental-headed one at the Close, Salisbury, and one at Wimborne, Dorset, in which it has been necessary to insert an iron tie at the foot of the roof, to enable the side columns to withstand the thrust. That the type is attractive to some architects is shown by its frequent use in modern work.

(To be concluded.)

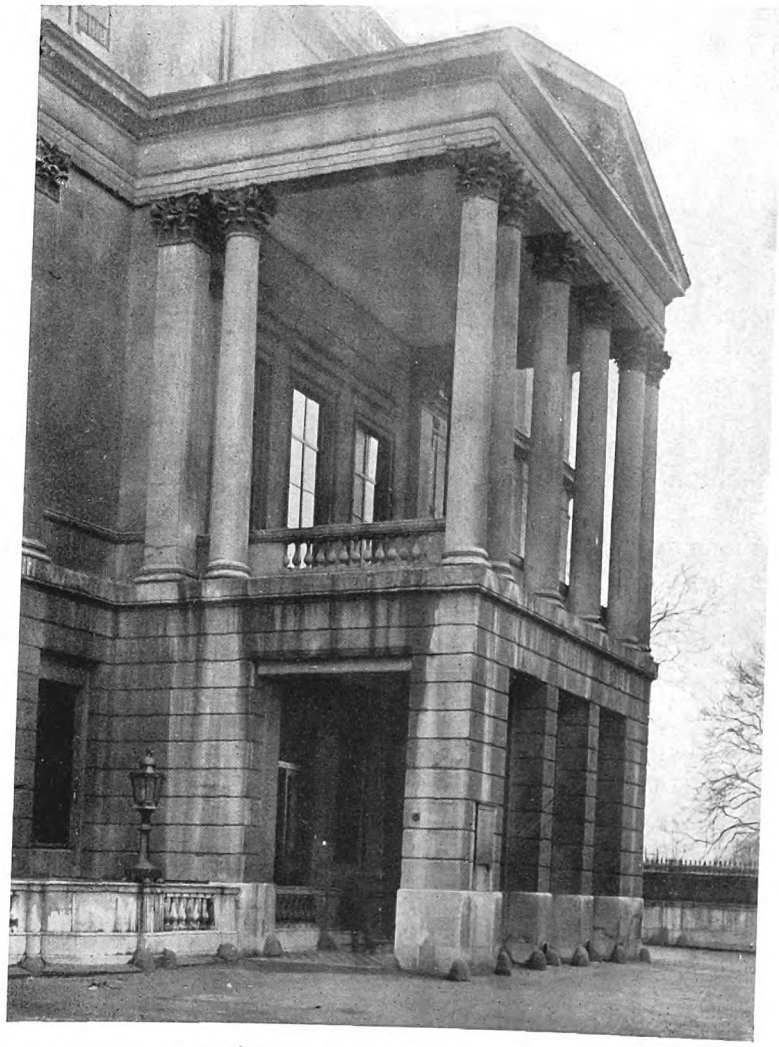


Fig. 13.—STAFFORD HOUSE, ST. JAMES'S, LONDON.

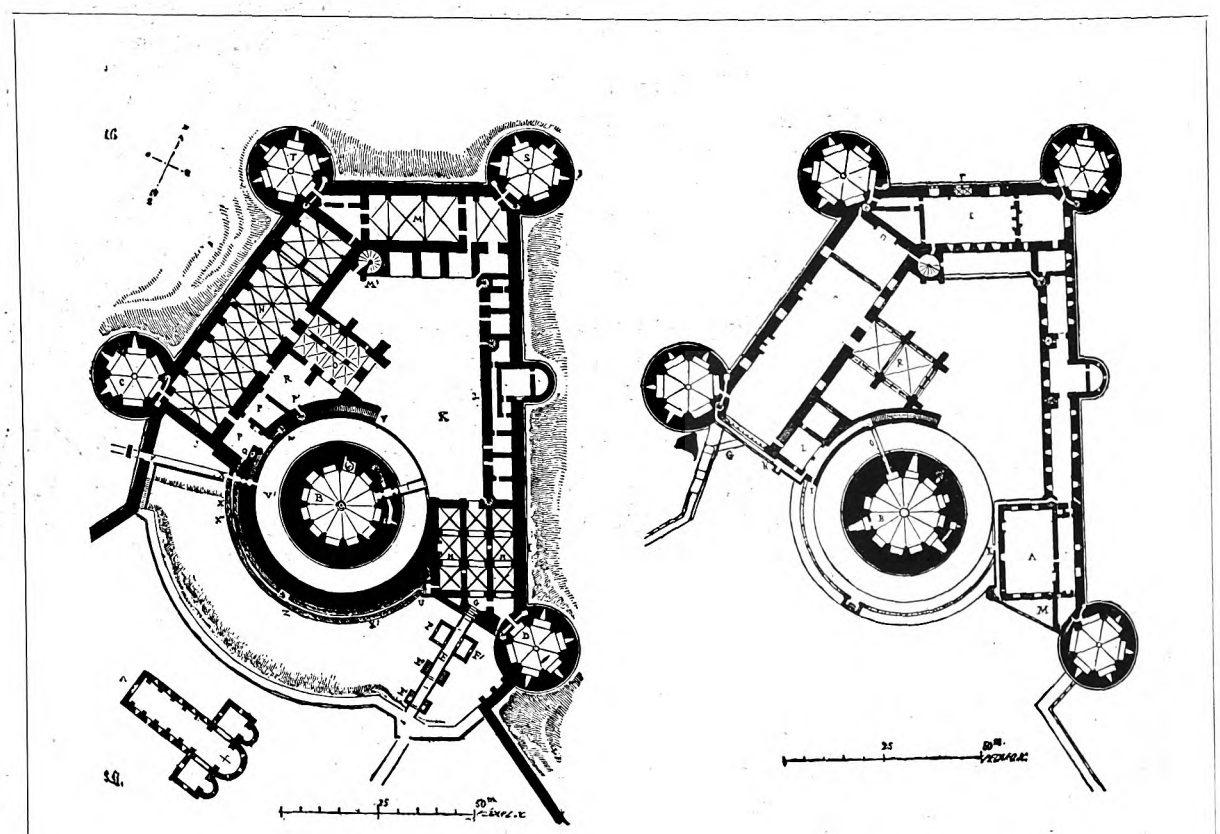
AN ACCOUNT OF COUCY-LE-CHÂTEAU.

DURING last year's strategic retirement of the Germans to the now historic Hindenburg line, ruthless destruction was visited, for alleged military reasons, upon an untold number of buildings of varying antiquity and present educational value—one of the most notable of these being Coucy-le-Château, the foremost monument of European military architecture of the so-called age of chivalry, up to the moment that it suddenly rose as a cloud before the eyes of the advancing French army.

Coucy, says Mr. Richard F. Bach, in "The Architectural Record," represented one of the most stupendous building undertakings of its time, both as to actual size and as to military strength. It was a typical feudal castle, originally built by Enguerrand III in the thirteenth century, and undertaken as a complete project at the time of its erection, and not, as is so often the case with mediæval buildings, the result of many scores of years of slow accretions at the hands of successive owners. It was later bought by Louis d'Orléans, builder of that other splendid structure, Pierrefonds; passed to the French crown in 1498, and was dismantled by order of Louis the Fourteenth's crafty Italian minister, Mazarin, in 1652.

From the standpoint of defence the position chosen for Coucy was ideal. A total area of some ten thousand square yards, favoured by very steep approaches, was selected at one end of a plateau near the city of Noyon. A considerable section of this area was given over to extensive buildings (see perspective, p. 115) not very strongly fortified, the purpose of which is not now known, and of which only an occasional vault or column remained before the war; there was here, however, outside the heavy walls of the castle proper, a chapel of a date probably much earlier than the thirteenth century.

As in the case of all feudal castles, the main establishment was erected as a dependency of the donjon or keep, an immense masonry tower, amply provided with all needs of sustenance from well to cattle stalls, and catering to all human requirements, from simple military protection to the customary dungeon for the quick elimination of undesirables. The donjon of Coucy gave upon the open plateau area between Noyon and the castle itself (see plans on this page). It was flanked by two smaller angle towers connecting with the donjon by means of curtain walls, of which one was pierced by the only entrance reached by a bridge defended by three pairs of double towers and thrown across a moat which was itself only 60 ft. in width. The entrance, which was heavily protected by portcullis, thick wooden iron-studded doors, drawbridge, and other accessories, led to a residence building, of which the ground story was used as a barracks; through its centre ran a corridor, vaulted and provided with perforations above, through which missiles might be dropped or lead or oil poured hot. The corridor debouched upon the open courtyard of the castle, while the four-story building of which it formed part connected with and used as a side wall the exterior eastern wall of the whole enclosure. Along this wall were constructed service buildirgs three stories in height, providing living quarters for domestics or retainers. The north-east and north-west corners were again carried out in form of circular towers; while between them, in the most inaccessible position in the plan, were built the chief residential quarters, again vaulted in the lowest story as in the case of all the other structures thus far mentioned. Following around to the western side of the plan, we find the whole of the available exterior wall space used as part of an immense storage magazine for every manner of material and food provided against an extended siege. Storage facilities were also accounted for in a cellar level beneath this enormous building; in fact, there were a number of such possibilities in the understructures of practically all portions of the plan, except the courtyard. Projecting from the inner side of the storage

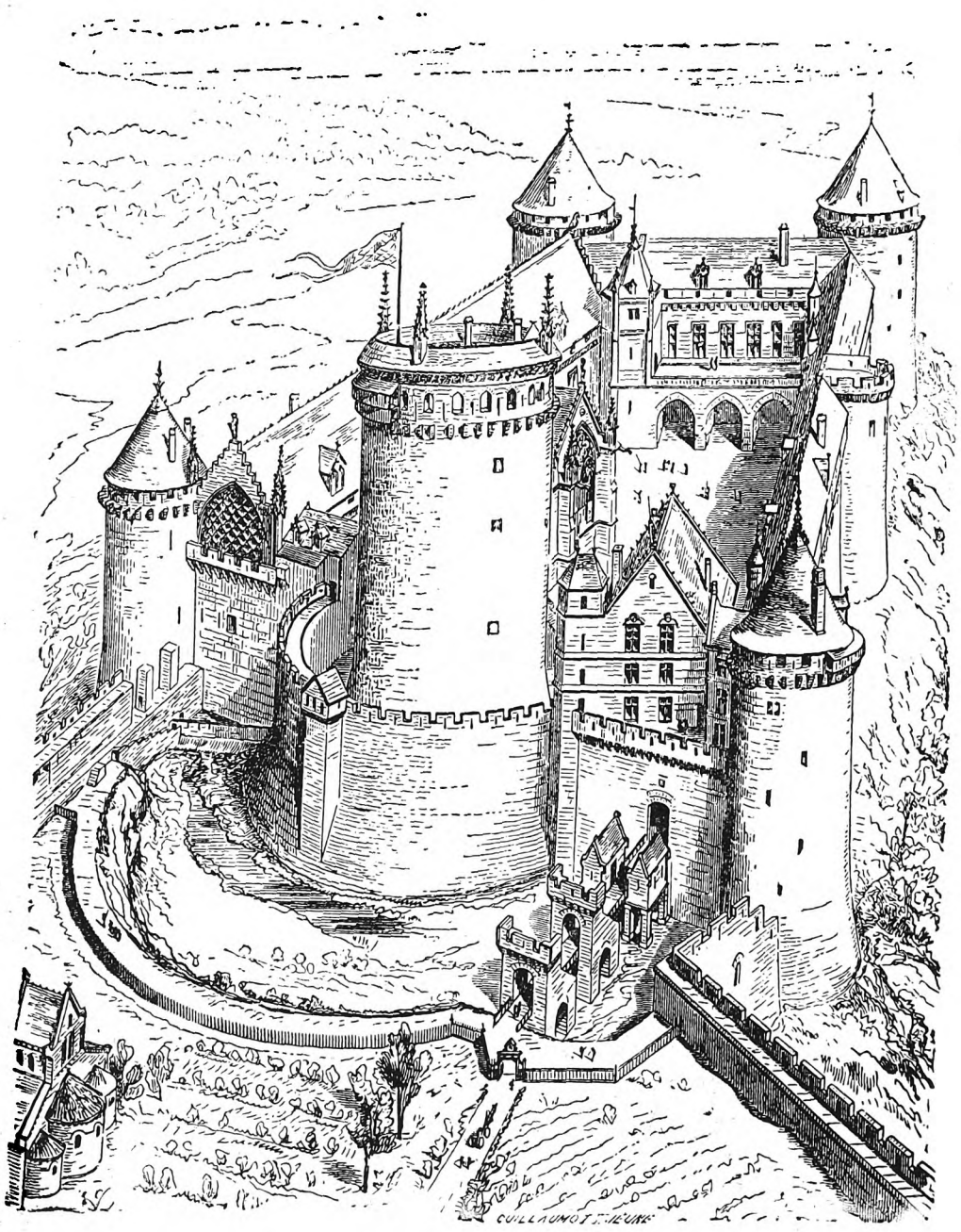


Main Level. Second Story Level.

GENERAL PLANS OF COUCY-LE-CHÂTEAU.

building was the castle chapel. Kitchens seem to have been arranged for in the space adjacent to the chapel, but separated by a small yard from it and the donjon which occupies the centre of the southern elevation. The four corner towers had an understructure of three stories—a sort of superposition of three constructed caves—and three more stories above ground level. The height was slightly over one hundred and fifteen feet and their diameter about sixty feet. Besides these dimensions the donjon itself was a mammoth, measuring over two hundred and ten feet in height and over one hundred feet in diameter. Around the base of the donjon was built an additional walled enclosure, set at some distance from it and forming part of the general curtain wall. In one end of this enveloping arc a small postern, with the usual protection of heavy doors, ceiling perforations, etc., made possible an exit to the escarpment on the opposite side of the moat; while the base was penetrated throughout its curve by a passage contrived no doubt as a means of detecting mining operations, since it was constructed at the level of the bottom of the moat. At this level also was discovered a spring of pure water which solved a most serious problem; the location of this essential was of greatest benefit to the inhabitants, since it was absolutely inaccessible, except through the entire defences of the building or, to be sure, through treachery.

Properly to restore the buildings of Coucy the imagination must recall the character of the vaulting, the profuse painting of the vaults, the frequent use of trussed roofs and the carving of projecting members, the delicate carving of capitals and occasional window treatments, not to mention the general architectural excellence of the chapel itself. To crown the whole effect we have the general quality of picturesqueness due to site and, in addition, also to man's efforts to circumvent possible attack.

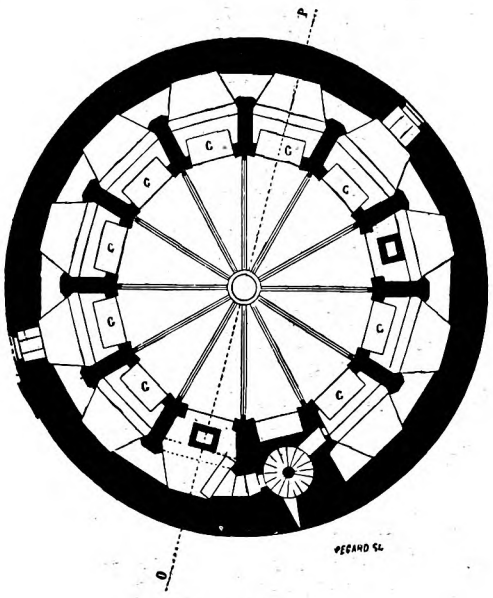


PERSPECTIVE VIEW OF COUCY-LE-CHÂTEAU.

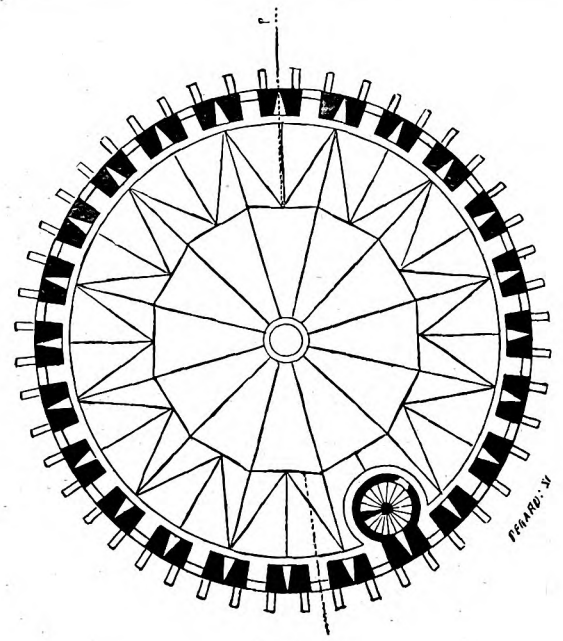
The donjon of Coucy will merit a more detailed description, for in the days of its early greatness the donjon was the proper residence of the feudal lord or seigneur. This giant

structure was contrived in the form of an exact circle in plan, accessible from the courtyard of the castle only by means of a very narrow door and passage-way with accessory protections of portcullis, etc., as usual, and shut off entirely from all other parts of the general plan by means of a smaller encircling wall, as indicated above, between which and the tower itself lay a moat slightly over twenty-five feet in width and about sixteen feet beneath the sill of the narrow entrance. The usual drawbridge was thrown across the moat to connect with the open courtyard. From a narrow entry, or postern, a short corridor or passage leads through the wall of immense thickness—that is, one fourth of the total diameter of the tower, or a matter of about twenty-five feet of masonry as measured above its slanting or battered base—and in the thickness of this wall were contrived towards the right a spiral stair-tower, or rather stair-well, which served all upper levels of the structure, and towards the left a short passage leading to conveniences, thus placing the latter entirely out of direct communication with the central open space for purposes of sanitation.

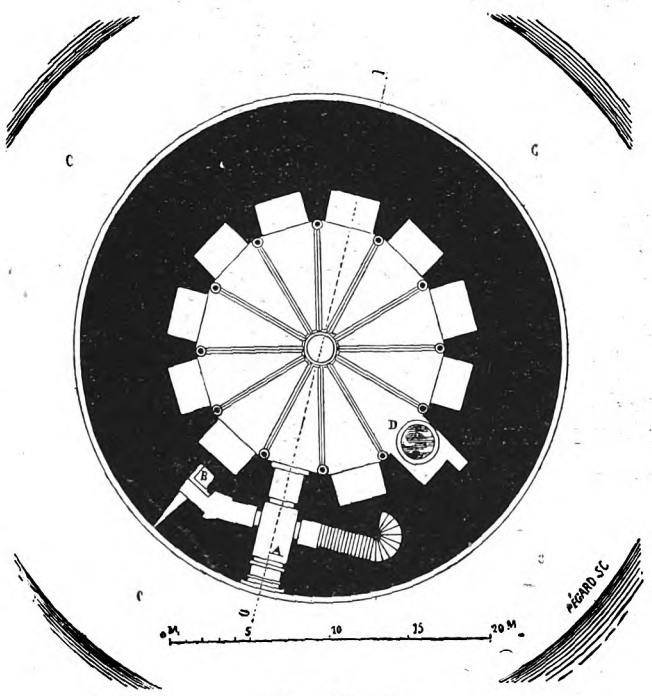
A well driven to a depth of one hundred and ten feet was located at the right immediately on entering the great vaulted room forming the ground story of the donjon, occupying one of twelve rectangular recesses in the thickness of the wall (see ground plan), all of which are of equal size, excepting that occupied by the well and that required for the entrance. These twelve niches, oblong in plan, correspond to as many vaulting compartments, the strongly projecting ribs of the radial vault



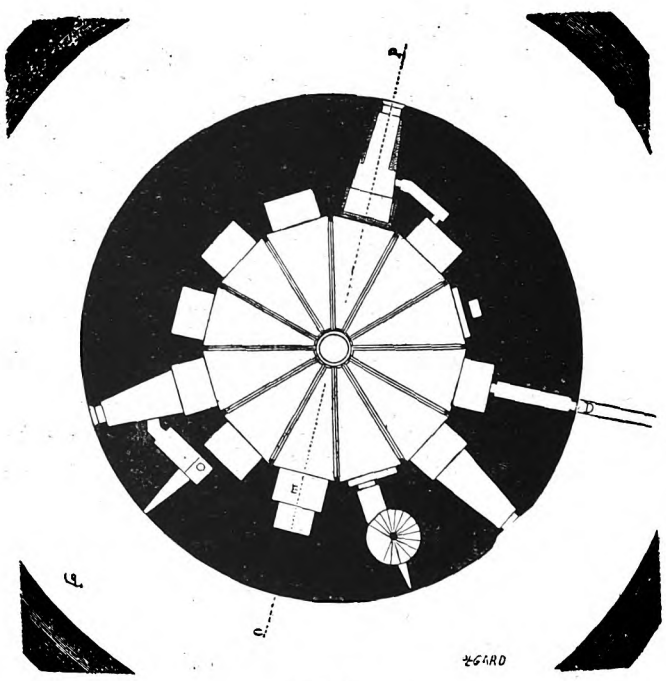
Second Story.



Roof.



Ground Level.



First Story.

COUCY-LE-CHÂTEAU: PLANS OF DONJON, OR KEEP.

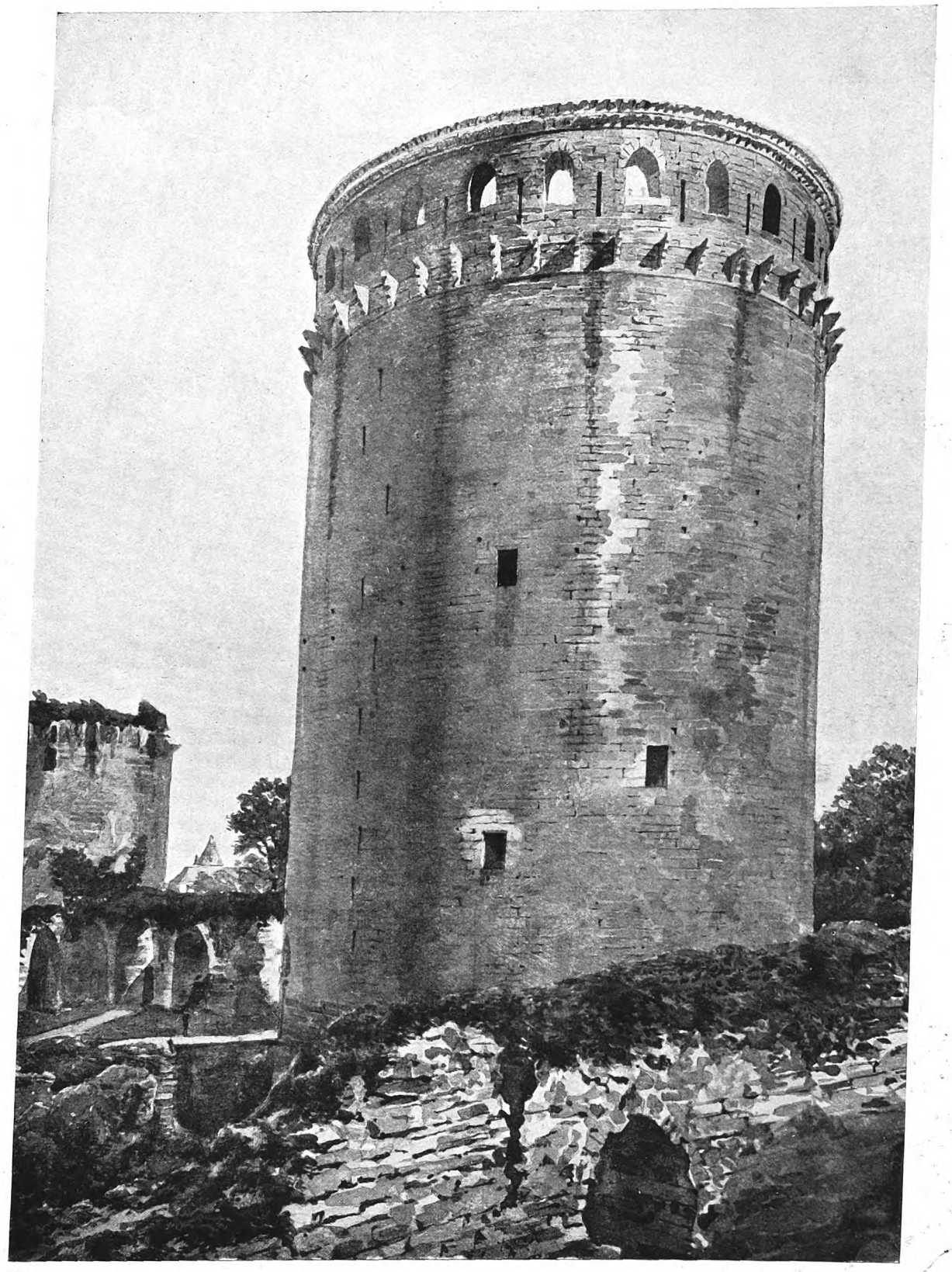


Plate III. June 1918.

THE DONJON OR KEEP, COUCY-LE-CHÂTEAU.

From a Water-colour Drawing by the late R. Phené Spiers.

striking against an annular oculus above and forming a series of deep penetrations, in the full height of which the square-backed niches were carried up in a double tier, the upper level being formed by the level of a cornice above a series of pointed arches. The great vaulting ribs spring from small shafts with finely cut capitals set against the wall-spurs projecting between the niches just mentioned. The only other source of light is found in two small square windows set very high.

In the first story (see p. 116) we have practically a duplicate of the ground-plan. There is provision for meagre lighting in this case, however, in the form of three small windows. There are again twelve oblong niches, three occupied by narrowing passages leading to the windows, one giving upon a very narrow passage connecting with a small bridge thrown across to the enclosing curtain wall, a fourth giving access to the circular stairway, and a fifth occupied by a fireplace with chimney (see section below), the latter not by any means the customary thing at this stage in architectural history. The vaulting ribs in this case again strike against a circular opening in the crown, the purpose of such openings being to provide an easy means of carrying supplies from floor to floor, especially missiles to the roof, since a vertical hoist could easily be contrived to serve all three levels.

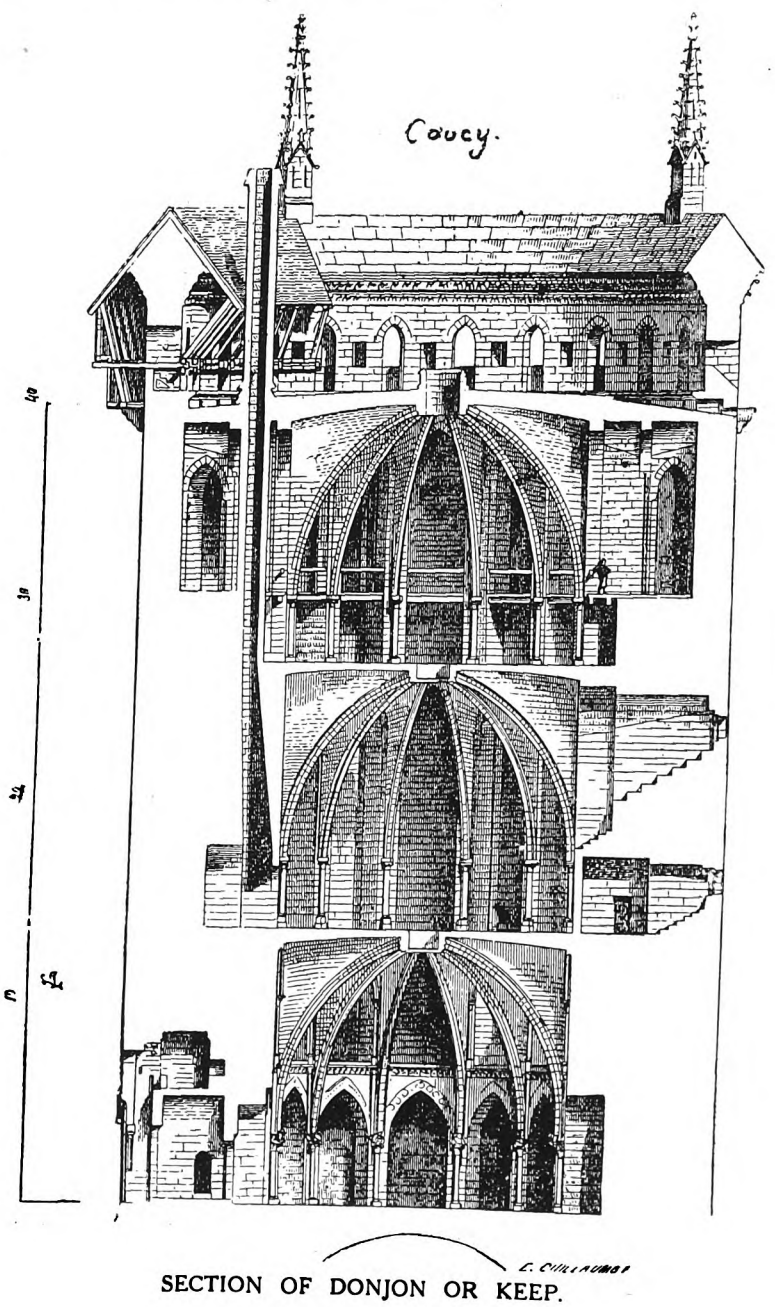
In the second story interior (see plan, p. 116) we have a splendid example of mediæval design, a conception of almost terrible dignity, and as good an illustration of the decorative treatment of distinctly military buildings as can anywhere be found in feudal times. The great hall, a twelve-sided polygon in plan, is vaulted radially, the ribs again springing from carved capitals set on slender shafts, the latter placed against deep piers disposed on the radii of the dodecagon of the plan, but each pier is pierced at the main floor level and also at the level of the gallery raised about ten feet above it. By this means large accommodations were afforded, and it has been estimated that as many as a thousand retainers could be grouped together in this hall and its galleries, so that all might hear simultaneously some general pronouncement as to law or mutual defence of the castle. At this level the wall has been decreased in thickness about two-thirds, and in the space thus gained deep recesses give additional floor area. Since the chief source of light was the central opening in the roof, only two windows were built into this story. The stair-well was itself lighted by slit windows throughout its height.

The roof (see plan, p. 116) of the donjon served, as was the case in all similar constructions, as a sort of fighting-top. The roof proper was lead-covered and the wall of the tower was carried up to a considerable height beyond its level. This wall space was perforated by slit windows alternating with larger openings with pointed heads; although of the size of doors, these were filled in through half their thickness to such height as to make them appear as windows from without. By this means defenders placed in them could operate at freedom and without interference from the activity of those furnishing supplies and missiles on the roof area. On the exterior wall at the roof level were built a number of brackets in stone; these served as supports for an additional wooden gallery (see section opposite), which, projecting from the wall face, could command a full view of the base of the tower without exposing the defenders. Between the stone brackets supporting this wooden gallery were left a series of openings to assist in the construction of the gallery, as sockets for beams, and also to serve as convenient points from which to drop missiles.

The heavy wall or battlement terminated in a cornice, projecting both inward and outward, and covered with a gable roof. Four pinnacles, with finials and crockets, lent a gratifying decorative touch to the heavy exterior.

To visualize the effectiveness of the donjon in its pristine structural integrity, it will be necessary to restore also the interior decorations, carried out in fresco on a thin coat of plaster which covered masonry walls left quite rough in expectation of such covering and painting. We must also visualize the paintings of chivalric scenes to serve not only as reminders of the glory of the owner's crest, but also as a means of impregnating the minds of youths and squires with an adequate sense of the importance of certain military and other feudal virtues. Add to this the glint and rattle of armour and the fine colour and movement of loose garments of women, and restore heavy hangings and crude oaken furniture, and we have but a very dim picture of such quality and grandeur as was not attained in any other castle in France. It is not at all difficult to understand the source of inspiration from which the Romanticist draws so continuously and with such gratifying results when we recall but a small fraction of the charm of Coucy.

Note.—Except for the drawing by the late Mr. Phené Spiers, all the illustrations accompanying this article are from Viollet le Duc's *Dictionnaire de l'Architecture.*



SECTION OF DONJON OR KEEP.

DAVID ROBERTS'S SPANISH DRAWINGS.

By ALBERT F. CALVERT.

(*Concluded from p. 92, No. 258.*)

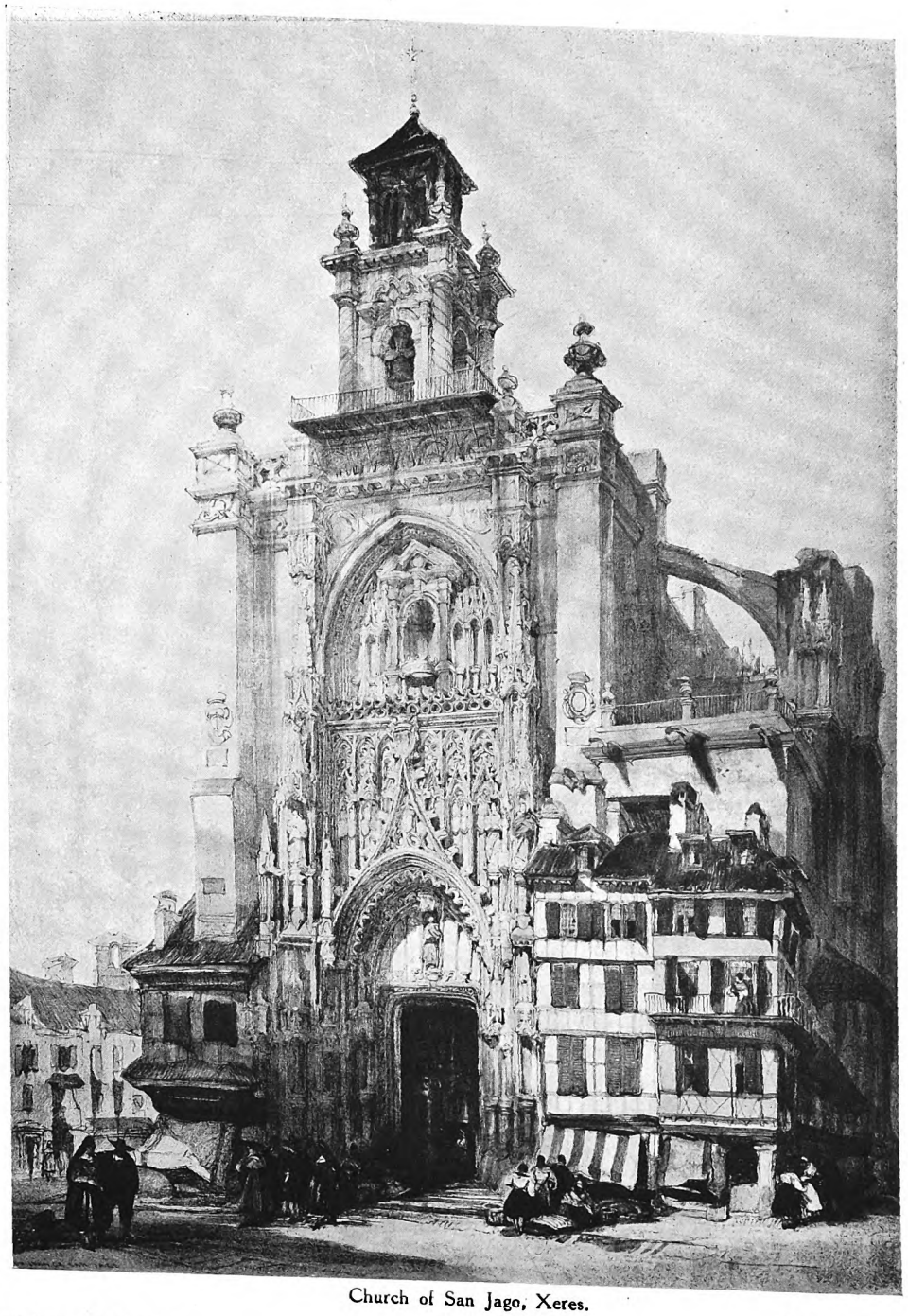
THE portion of the Cathedral of Burgos here represented (Plate IV) will convey some idea of the vast extent of the pure Gothic edifice of the thirteenth century which was once the Metropolitan church of the most ancient capital of the Spanish kings. Its picturesqueness is enhanced by the fact that the cathedral is built on very uneven ground; but the extreme plainness and severity of the lowest stage of the western or main front contrasts incongruously with the more ancient and elaborate work above. Formerly rich in sculpture, this part of the façade was rebuilt in the latter part of the eighteenth century, when, in accordance with the pseudo-classical ideals of the period, it was robbed of nearly all its statuary. The towers, which are surmounted with steeples rising to a height of 300 ft., are detached from the rest of the edifice except at the lowest story, and are adorned with tall pointed windows. These pinnacles are wonderful examples of delicate fretted stonework. The plan of the cathedral—a Latin cross, with nave, aisles, and transept—has been obscured by the eight chapels built on the north, south, and east sides. The nave, which is of six bays, is 58 metres in length. Though the interior is spoilt, as in the majority of Spanish churches, by the choir, it remains picturesque, pure, and devotional in the highest degree. The dim religious light of the northern churches in the Peninsula is lacking, for the interior is white throughout, the stained glass which in earlier times mellowed the strong sunlight having been shattered during the War of Independence; but the effect of the light which floods the high clustering columns renders deeply impressive this proud remaining monument of Gothic taste. The triforium is somewhat in the nature of an architectural curiosity, consisting as it does of wide bays of five or six lights each, with trefoil and quatrefoil traceries above, enclosed within a semi-circular arch or "label," decorated with sculptured heads. This has certainly undergone some alterations since the thirteenth century, and Street, who declares he has seen nothing like it elsewhere, supposes it to be the work of a native.

In point of wealth Xeres de la Frontera, or Jerez, in Southern Andalusia, is the third city of Spain; its sherry is known all over the world, and its bodegas, or wine-cellars, are the wonder of the ordinary tourist; but to the artist and archæologist its one attraction is its noble Church of San Jago. This is still one of the most beautiful of those Gothic structures which have survived to dazzle the eye with the elaborate richness of its ornament. Erected in the last quarter of the fifteenth century and onwards, the fine western façade with its wonderful columns has been masked by a more modern Græco-Roman front. The side portals are still Gothic, and the building is surmounted by a handsome tower, the upper part of which is embellished with azulejos. The nave and aisles are divided by bold pillars. The elaborately ornamented transept has served Roberts as the subject for a picture (Plate IV). The stained-glass windows are set in the richest Gothic tracery. The reliefs within the presbytery representing the Nativity, Adoration, Annunciation, and Transfiguration were executed by Montañes in 1652. The segrario contains folding-doors by Berreguete, and a Christ by Montañes. The Church of San Jago has been restored at great expense, and much of the stone carving is excellent; but its exterior symmetry and noble proportions have been obscured by the juxtaposition of the meaner buildings that have grown up around it, and neglect has marred the beauty of a monument which commemorated the triumph of Catholicism in the days of religious chivalry and the Church militant.

The view of Cordova as one approaches it across the massive Moorish bridge which spans the broad, treeless, somnolent Guadalquivir, is dominated by the Moslem temple which was once deemed one of the greatest marvels of architecture in the world (Plate V). After St. Peter's in Rome, it is the largest of Christian temples; but whereas to-day the building only measures 394 ft. by 360 ft., in the tenth century it had a length of 742 ft. and a breadth of 472 ft. It was encompassed by battlemented walls, surmounted by forty-eight watch-towers; ivory, jasper, porphyry, gold and silver, and precious stones were lavishly employed in its decorations; its panels of scented woods were fastened with nails of pure gold; and its red marble columns were believed to be the work of Allah. As a Mohammedan temple it ranked in sanctity with the Mosque of Omar at Jerusalem, immediately after Mecca, which it was designed to eclipse. Its interior to Occidental eyes is fantastic and fascinating rather than beautiful. Its endless series of parallel aisles spanned by low horseshoe arches has been compared to a forest of marble, and it has been described as a gigantic crypt. Over a thousand columns once rose from its marble floor, and from its roof once hung 280 chandeliers with 7,425 lamps. "The gold shines from the ceiling like fire," wrote one of the Arabic writers, "it blazes like the lightning when it darts across the clouds." When Cordova was taken by St. Ferdinand in 1236, the mosque was consecrated as a Christian cathedral, but little alteration was made in the original structure. In 1523, when the Bishop of Cordova proposed to build a church in the centre of the temple, the Cordovans threatened the innovators with death; but Charles V issued a decree, and the bishop triumphed. Two hundred columns were swept away to make room for the existing chancel, choir, and lateral chapels. The Bishop's Palace beside the Cathedral was erected in 1745.

The clean white town of Carmona, lying between Cordova and Seville (Plate V), on the extremity of a ridge commanding the plains on both sides, is inviting by its picturesqueness. Cæsar made Carmona the strongest city in the province; it was betrayed by the Goths to the Moors, and was recovered in 1247 by St. Ferdinand, whose standard is borne every anniversary to the Hermitage of San Mateo, of which he was the founder. The massive Moorish gate leading to Cordova is built on Roman foundations, with an Herrara elevation of Doric and Ionic, and towering above it is the superb ruin of the Alcazar. The tower of San Pedro is an imitation of the Giralda of Seville, and a small Moorish court is attached to the late Gothic church of Santa Maria, while the gateway on the Seville side is also Moorish. The towers of the Alcazar command a magnificent view of the whole plain of Andalusia, bounded by the Sierras of Ronda and Granada; but the great square is the peculiarly characteristic feature of the town, and artists who would see it in all its flashing and vivacious prettiness should visit it on the 25th of April, the day of its annual fair.

Part of the Cathedral, Burgos.



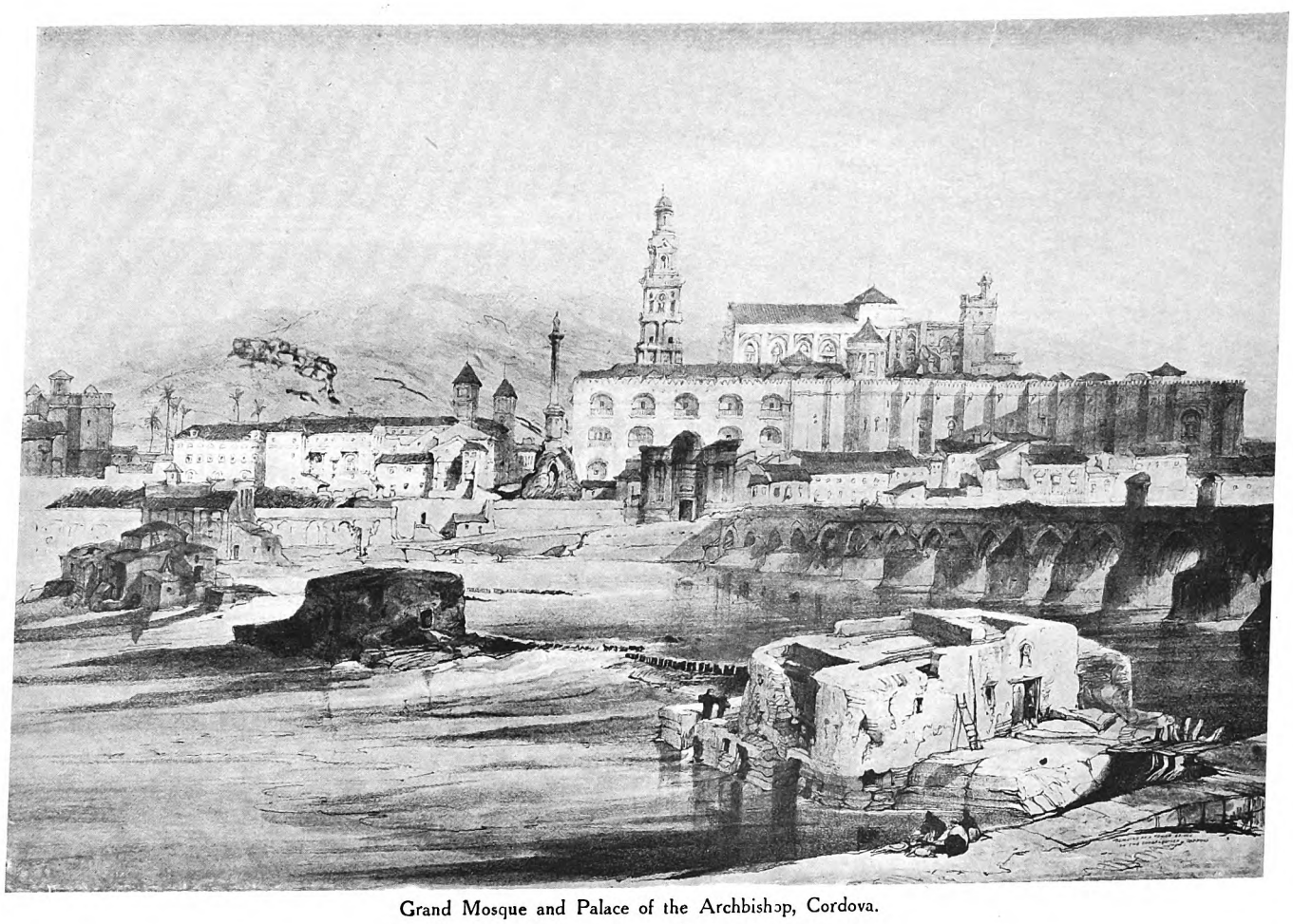
Church of San Jago, Xeres.

Plate IV.

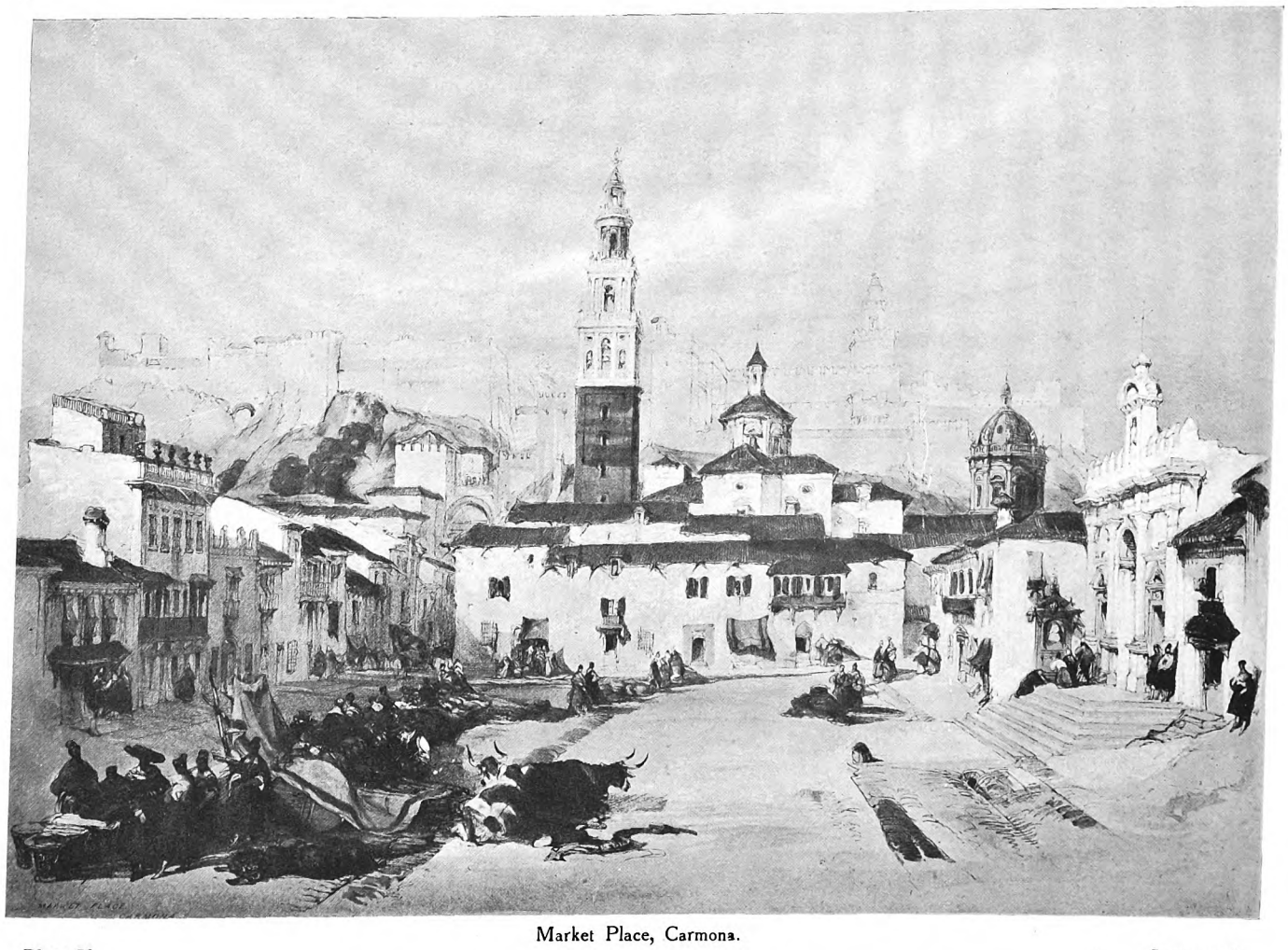
TWO STUDIES OF SPANISH GOTHIC.

From the Lithographs by David Roberts, R.A.

June 1918.



Grand Mosque and Palace of the Archbishop, Cordova.



Market Place, Carmona.

Plate V. June 1918.

VIEWS OF CORDOVA AND CARMONA, SPAIN.

From the Lithographs by David Roberts, R.A.

"HOMES OF REST": ALMSHOUSES AS WAR MEMORIALS.—II.

By MERVYN E. MACARTNEY, B.A., F.S.A.

(*Continued from p. 125, No. 253.*)

SINCE the first article on this subject appeared there has been much discussion as to how our repatriated heroes are to be treated. So many are the suggestions and so divergent the aims of some enthusiasts that one feels alarmed lest, from the variety of schemes, the stream of the nation's benevolent energy should be dissipated into too many channels.

Not only in Great Britain but in France and the United States the aftercare of the disbanded soldiers and their dependents is occupying more and more of the thoughts of wise and farseeing men and women. So vast is the vision presented that few can picture the scene with any sense of reality. Take the numbers of officers: the figures are close upon a quarter of a million. We may regard many of these as married men. How many can count on obtaining work that would support them and their families? There must be centres for teaching them trades and professions. The experience that they have gained in the War, though very valuable, is of little use commercially.

The French have called this future "Re-education." It must be co-ordinated on business lines; therefore, besides homes for the disabled, there must be educational establishments, like the colleges at Oxford and Cambridge, for instructing those anxious to learn a means of livelihood. There is no doubt that the prevision of men like Lords Armstrong, Kelvin, Palmer, and many others, has been the means of saving this country from ruin. Had it not been for the colleges and universities founded and encouraged by these men our plight in this mechanical war would have been sore indeed. Most of the students at these seats of learning have been so far young unmarried men. We must evolve some scheme whereby the married man can fit himself for the battle of life.

No nobler aim can be imagined than that of founding a community for this purpose. It might be somewhat of a family gathering. The women mean to take a far larger share in the production of the wealth, not only of the nation collectively, but of the home circle individually. They will see, too, that their girls occupy their time in remunerative work. The tambour frame and guitar are things of the past. The trend of public opinion has long been in the direction of diverting eleemosynary benefactions towards education. The funds of Durham See have been largely allocated to Armstrong College, Newcastle.

The plea for building Homes of Rest is urged as corollary to this. It is all part and parcel of the reconstruction of social life after the War. But instead of carrying out buildings as barracks or factories, let us take counsel together to see if something better cannot be devised, and, by examining the examples of which there are scores in the country, hit on some plan whereby we may be able to help our repatriated warriors, advance the welfare of their families, and at the same time embellish the country. With this object in view we publish some well-known examples of Homes of Rest. Some of these are for pensioners of the Army as well as of the Navy. It would advance the cause if it were possible to find the right

ALMSHOUSES, MAIDENHEAD, BERKS.

ALMSHOUSES, MAIDENHEAD, BERKS: DETAIL OF ENTRANCE.

word to fit the object aimed at. "Homes of Rest" does not exactly fill the bill. What is wanted is some descriptive title that would embrace the two objects aimed at—residential buildings for officers with pay that does not suffice to keep them in their proper status, together with opportunities for adding to their income by means of farming (fruit, poultry, or agriculture); and, in addition, educational centres for men bent on learning scientific and mechanical trades and teaching their families to be self-supporting. It has been hitherto the custom in both the United States and Germany that every man and woman, of whatever degree in life, must learn a trade sufficiently well to be able to earn a living at it should the necessity ever arise.

The man who has had three or four, and maybe more, years of the stress and shock of war, will in many cases require at least a year, if not more, of almost indolence to recover his mental and physical balance. To him the solace of a rural home and quietude of green pastures would be of inestimable benefit. Unless we build hostels there will be no proper place for these war-scarred men to find a refuge from carking care and the memory of the grim scenes they have witnessed, the losses of possessions, friends, and nerve. Unless some of these can be made good to them how can they battle with the world, ever the novercal and not true mother towards those who are a bit down on their luck?

Almshouses at Maidenhead.

The two photographs of the almshouses at Maidenhead are fairly representative of that class of building to be found all over England, but more frequently in the counties of Bucks, Berks, and Oxon. The neighbouring Jesus Hospital at Bray was well chosen by Fred Walker for his "Haven of Rest." A full description accompanies the first article on this subject.

Fishermen's Homes, Yarmouth.

The Fishermen's Homes at Yarmouth form a most picturesque and attractive group. To build low-storied blocks cannot be expensive. For the infirm, an absence of steps is a great blessing which only those getting on in years can really appreciate.

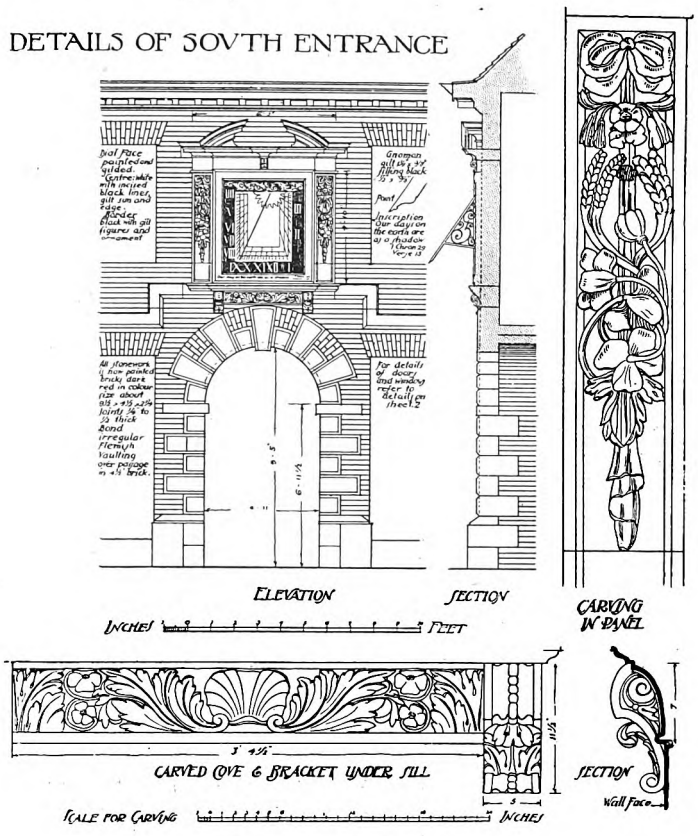
Collin's Hospital, Nottingham.

Collin's Hospital, Nottingham, is an interesting example of eighteenth-century work, though the name of the architect is not known. The story of its inception is related in a brief inscription over the north entrance, which reads as follows:—

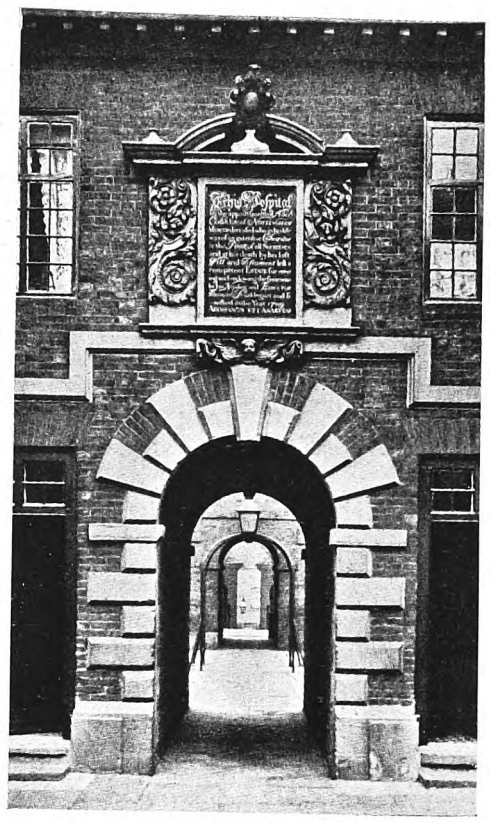
"This Hospital, by the appointment of Abel Collin, late of Nottingham, Mercer, deceased, who in his life was of an extensive Charitie to the Poor of all Societies, and at his death, by his last Will and Testament, left a competent Estate for erecting and endowing the same, was by his Nephew and Executor, Thomas Smith, begun and finished in the year 1709. ΑΠΟΘΑΝΩΝ ΕΤΙ ΛΑΛΕΙΤΑΙ."

The hospital was founded originally for the reception of twenty-four poor men and women, each of whom was provided with two comfortable apartments, and two shillings per week, with a ton and a half of coals per annum. The general dimensions of north and south entrances correspond. A photographic view of the former, and a measured drawing of the latter, are given on the opposite page, together with general plans, sections, and elevations.

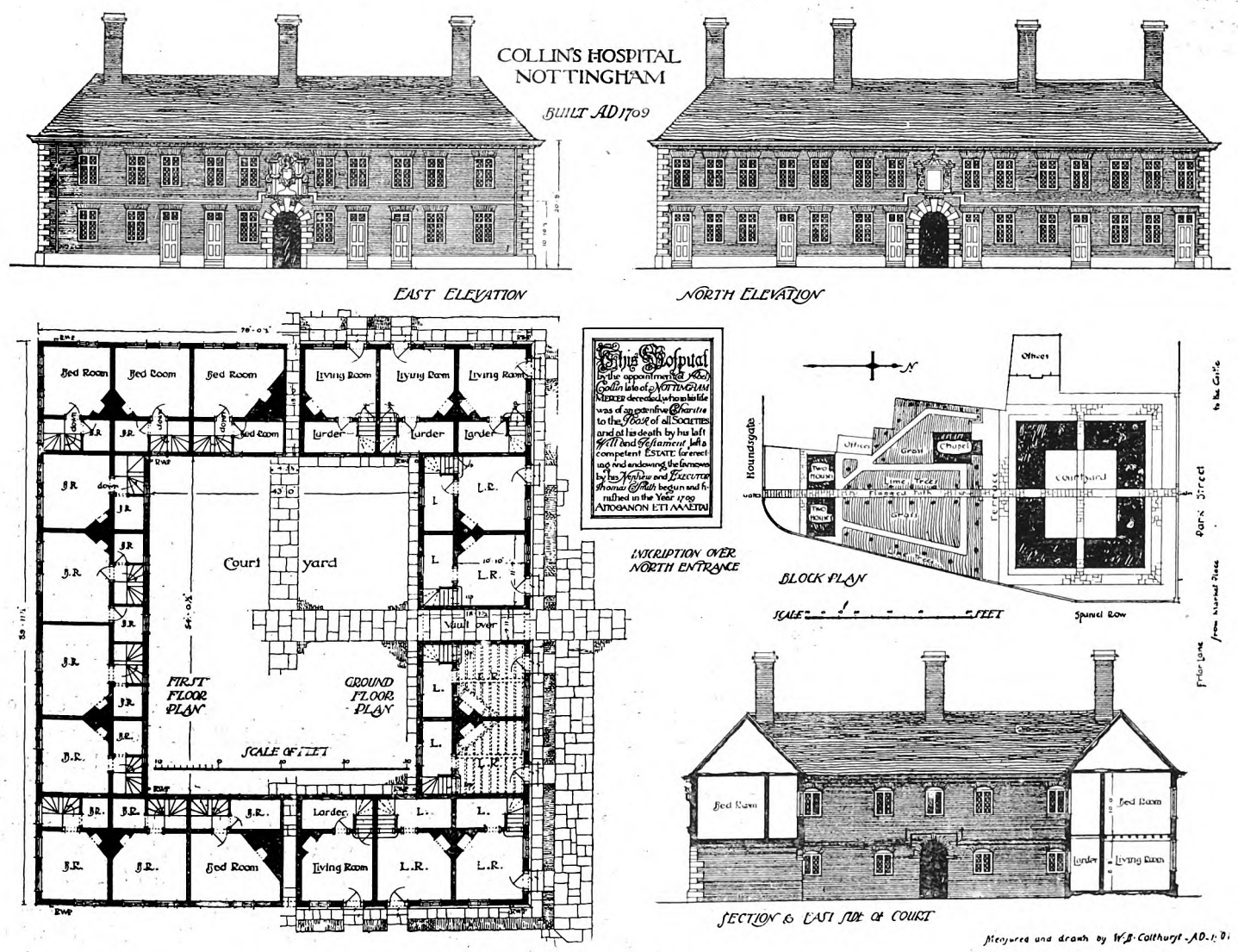
FISHERMEN'S HOMES, YARMOUTH.



Detail of South Entrance.



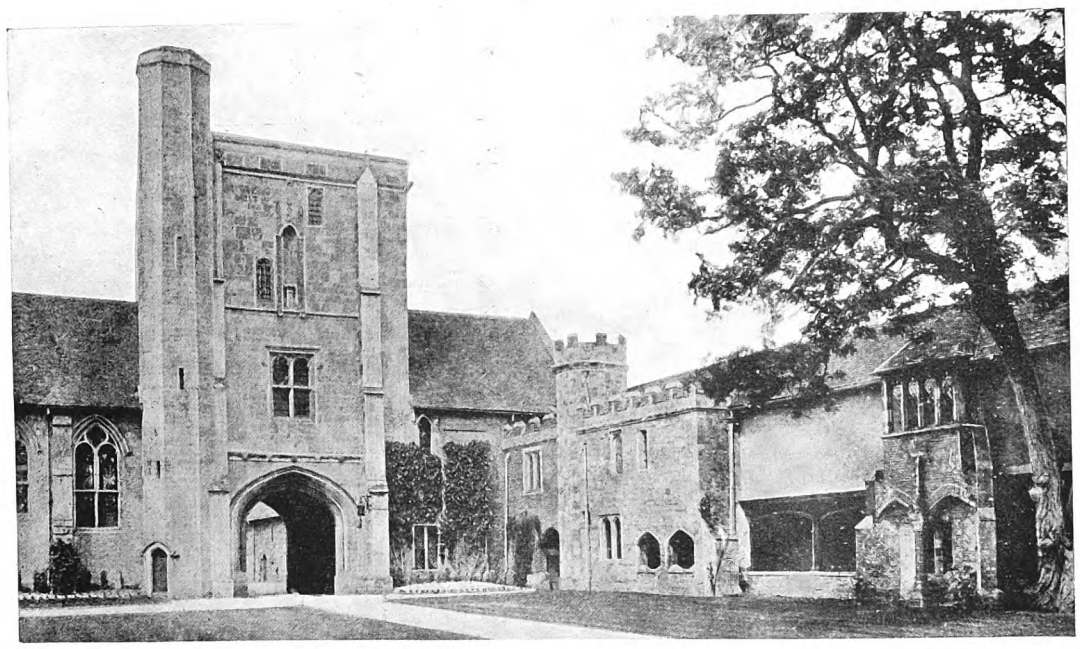
Detail of North Entrance.



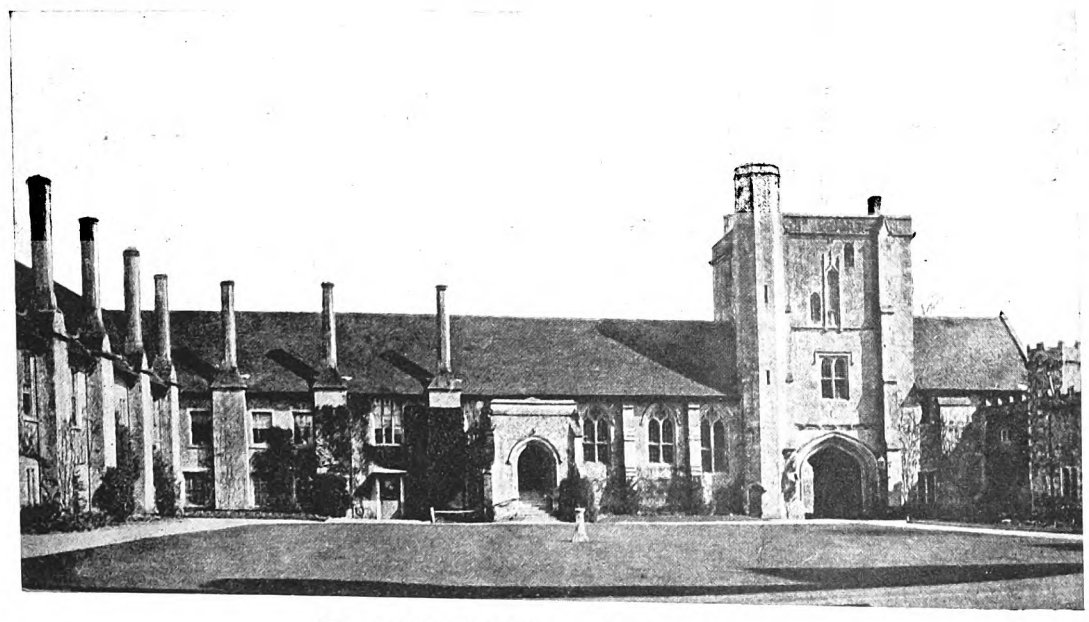
COLLIN'S HOSPITAL, NOTTINGHAM: PLANS, SECTIONS, AND ELEVATIONS.

Measured and drawn by W. B. Colthurst.

THE CHURCH OF ST. CROSS, WINCHESTER: VIEW FROM THE NORTH-WEST, AND AMBULATORY.



THE CHURCH OF ST. CROSS, WINCHESTER: AMBULATORY AND BEAUFORT TOWER.



ST. CROSS HOSPITAL, WINCHESTER.

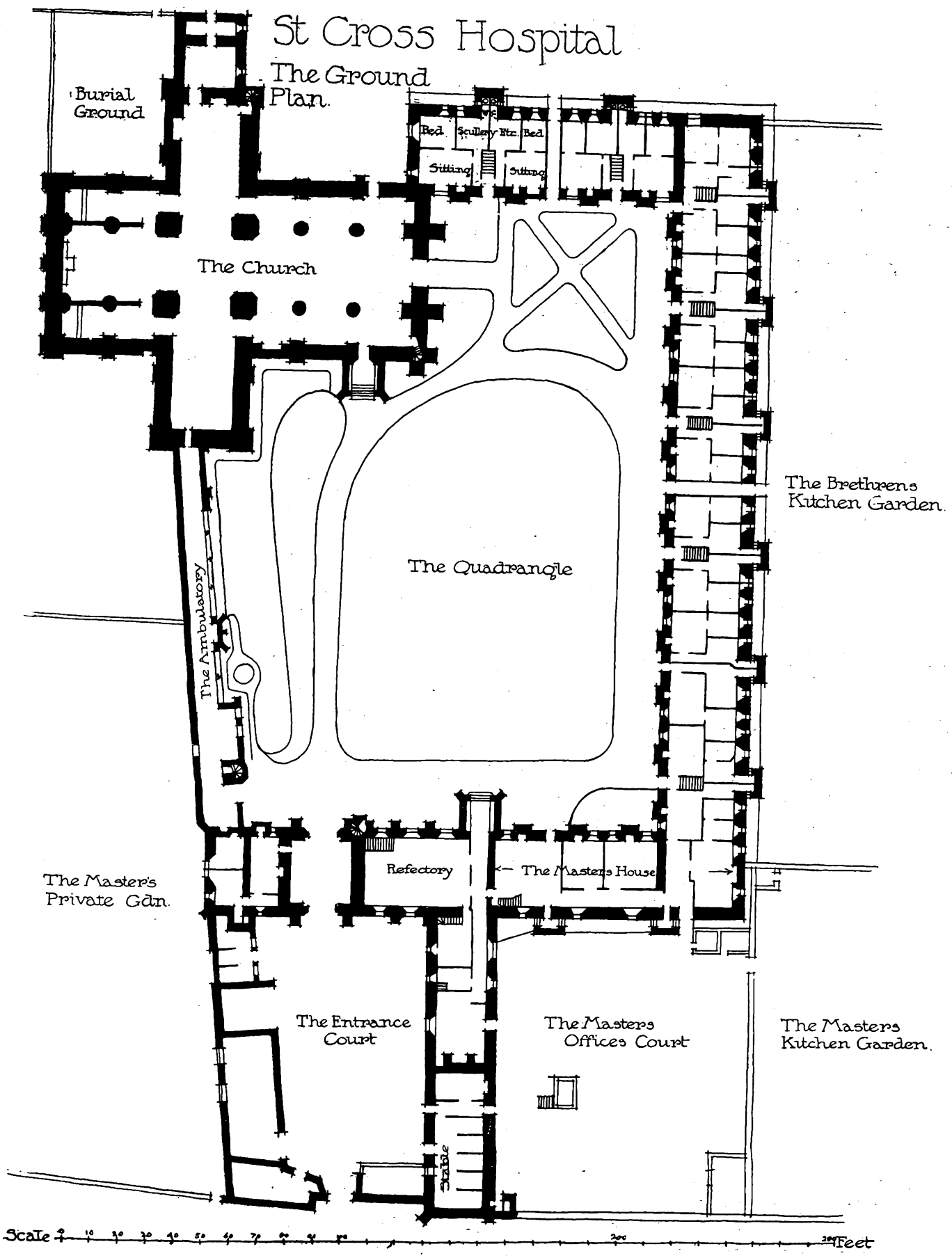
St. Cross Hospital.

There are few charitable foundations so well known as that of St. Cross. Originally founded by Henry de Blois, Bishop of Winchester, as a hospital for "poor men decayed and past their strength," it was increased by the addition of "The Almshouse of Noble Poverty," established by Cardinal Beaufort. This building was pulled down in 1789. The sketch-plan accompanying this article will make plain the arrangement of these buildings. As you approach from the north you enter the forecourt through a gateway. Facing you is the Beaufort Tower, with the hundred men's hall or refectory on the left and kitchen on the right. Passing through the Beaufort Gateway you find yourself in one of the most agreeable quadrangles to be found anywhere. It reminds one of some Oxford or Cambridge college—Magdalene, for instance, where the chapel dominates the area as Wykeham Tower does at Oxford, though of such different periods of architecture. The ambulatory on the left connects the gateway with the chapel or church. It is very charming with the bay window half-way. On the right are the refectory and Master's house, the other two sides forming the brethren's dormitories, a miniature flat consisting of sitting-room, bedroom, scullery, and entrance passage.

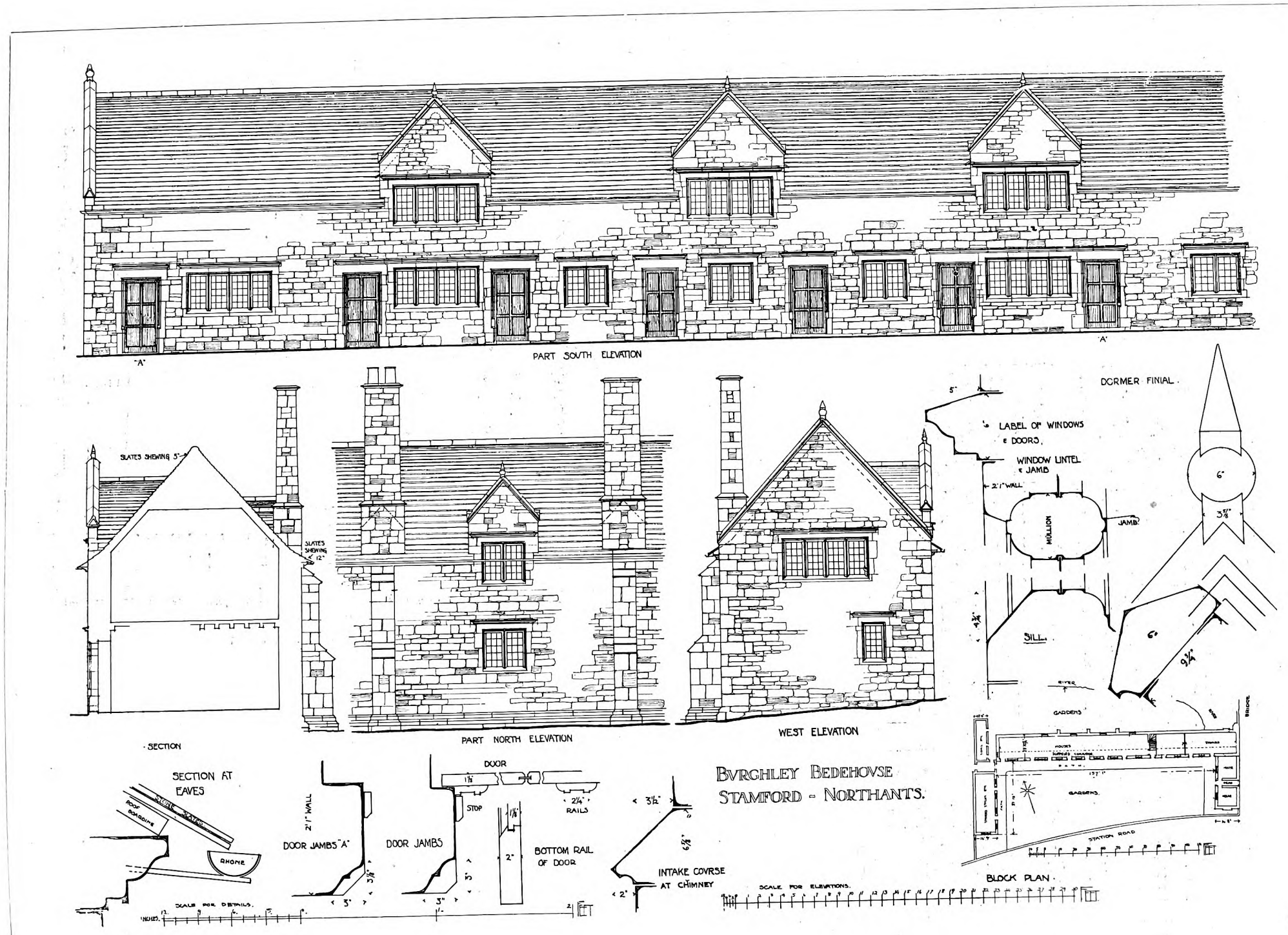
There were great disputes between the Bishop of Winchester, the Knights of St. John of Jerusalem, and the Crown. Finally, the mastership fell into the hands of the Bishop of Guildford, but his maladministration caused such a scandal that a new board was appointed consisting of Master or Warden and thirteen brethren under direction of twelve trustees.

Anthony Trollope's novel of "The Warden" in the Barchester Series is founded on St. Cross, and his clever description of the institution and inmates gives a clearer picture of the state of affairs sixty or seventy years ago than any history.

Most people have heard of the "Wayfarer's Dole." This consists of a tankard of beer and a hunk of bread to anyone who asks at the porter's lodge (till the two gallons of beer and two loaves provided by the charity are exhausted). The church is one of the most interesting in England, but has suffered much at the hands of architects who should have known better. In the churchyard there is a quaint epitaph to a "Grenadier in the North Regt. of Hants Militia,



THE HOSPITAL OF ST. CROSS, WINCHESTER: PLAN OF GENERAL LAY-OUT.



BURGHLEY BEDEHOUSE, STAMFORD, NORTHANTS: ELEVATIONS, Etc.

Measured and drawn by John B. Lawson.

BURGHLEY BEDEHOUSE, STAMFORD, NORTHANTS: GENERAL VIEW OF EXTERIOR.

/ho died of a violent Fever contracted by drinking Small Beer /hen hot the 12th of May, 1764. Aged 26 years." Then)llow two sets of doggerel :—

Here sleeps in peace a Hampshire Grenadier,
Who caught his death by drinking cold small Beer.
Soldiers be wise from his untimely fall,
And when ye're hot drink Strong, or none at all.

fficers who restored the memorial in 1781 lded this grace :—

An honest Soldier never is forgot,
Whether he die by Musket or by Pot.

The "Brethren of Noble Poverty" of the :. Cross Hospital have a very pretty taste in)wers, and in due season the quadrangle is a orious blaze of colour and a fount of fragrance. ecause the flowers are mostly old-world varie- :s that have gone out of fashion elsewhere, ey are therefore the more appropriate to their cient environment, and the better qualified evoke the tender memories that harmonize th the spirit of peace of which St. Cross seems e chosen abode and the supreme expression. early these flowers are the darlings of the ethren who tend them: to whom they must m, like the children who brighten the services the church, symbols of an unceasing resur- tion of life and growth and beauty.

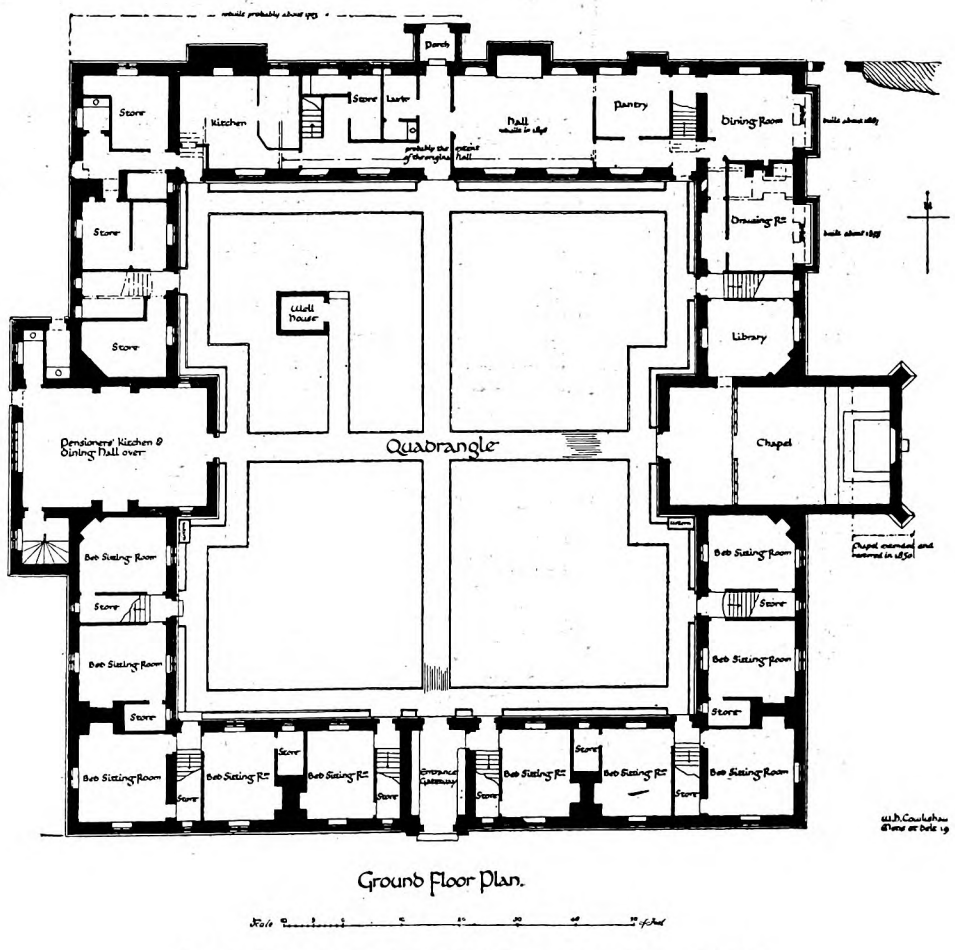
Burghley Bedehouse, Stamford.

Lord Burghley built his Bedehouse at mford in 1597, when vernacular tradition s strong. Hence this admirable little build- , with its simple and straightforward style, . its quite exemplary masonry, is a valuable vival of the late sixteenth century, and there ttle more to say about it than what is suffi- ıtly expressed in the illustration.

Sackville College, East Grinstead.

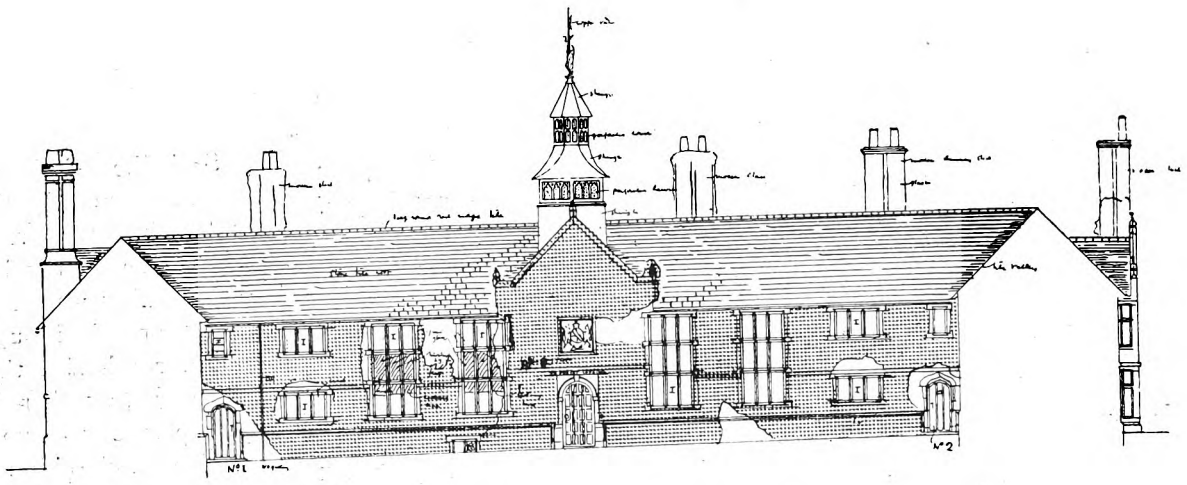
Sackville College stands on the highest ground in the small town of East Grinstead, partly hidden from the public gaze by the houses in the main road running west to Tunbridge Wells. The approach is up a slanting path on the south side through a porch of local stone, weathered to charming grey by exposure to sun and rain. Two massive brick chimneys stand sentinel on either side of the gable over the porch. Two other gables mark each end of the façade, making a symmetrical and harmonious elevation that is most satisfactory, but without any striving to be pretty or novel. Passing through the porch, one finds oneself in a quadrangle that might be in Oxford or Cambridge. Mr. Butterfield has treated this building with more care and reverence than St. Cross. On the east side are the chapel and the Warden's private garden, trim and formal, with the ground sloping abruptly to the south-east, with Brambletye House in the mid-distance and Ashdown Forest in the distance. In such happy places have the lines of the brethren and sisters fallen, watched over by a Warden and two assistants. Such a building on a similar site would surely save the health and sanity of many a stricken soldier of this ruthless war.

(*To be concluded.*)

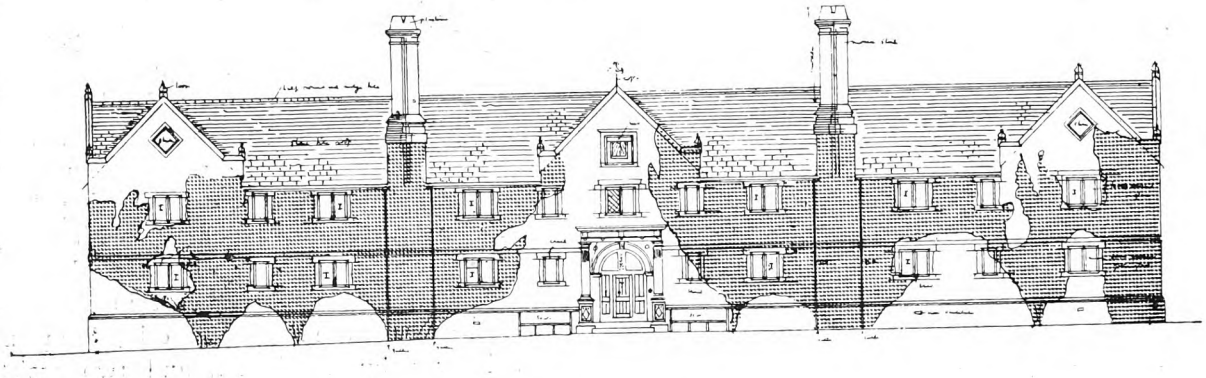


Ground Floor Plan.

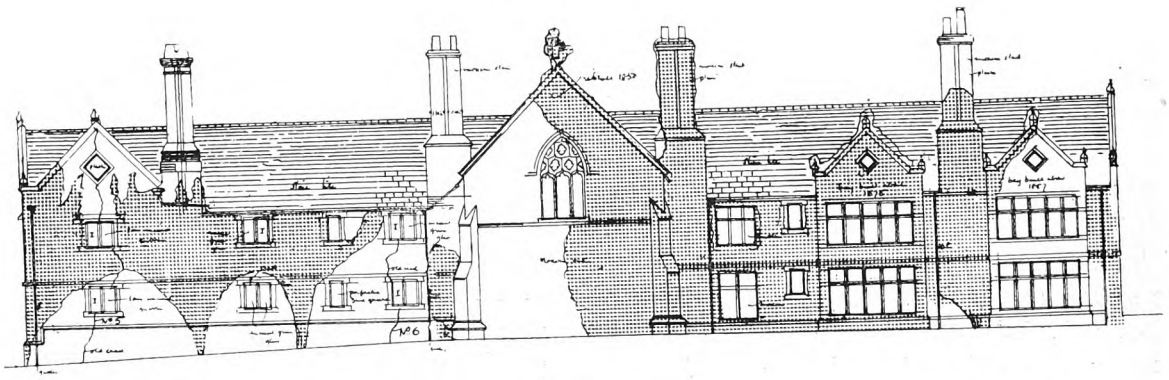
SACKVILLE COLLEGE, EAST GRINSTEAD: PLAN.
Measured and drawn by W. H. Cowlishaw.



S. Elevation in Quad.



S. Elevation



E. Elevation.

E. Elevation in Quad

Note.—Stippling indicates creeper.

SACKVILLE COLLEGE, EAST GRINSTEAD: ELEVATIONS AND SECTIONS.

Measured and drawn by W. H. Cowlishaw.

THE EDITH CAVELL HOME FOR NURSES.

THIS building, erected at the London Hospital, Whitechapel, derives additional interest from the fact that Her Majesty Queen Alexandra, the President of the Hos-l, has graciously desired Lord Knutsford, the Chairman of Hospital, to call it "The Edith Cavell Home," instead of name originally intended, viz., "The Alexandra Home."

The building has a frontage of about 130 ft. to East Mount et, with a return frontage of 47 ft. to Oxford Street, ıg the Lücke Nursing Home. It consists of eight floors, ıding the basement, and has accommodation in separate ıs for 110 nurses, 12 sisters, and 12 servants. The basement, :h has wide areas all round and is well lighted, contains heating chamber, the accumulator room, the coal-cellars, ants' rooms, together with a servants' sitting-room, scullery, ı store, larders, bathrooms, and lavatory block detached.

he ground floor contains, in addition to the sisters' and es' rooms, a sitting-room and library for nurses, visitors' ı, three bathrooms, and tea-room. The upper floors ist entirely of sisters' and nurses' bedrooms. Each is ided with a fitted wardrobe, similar to the other nurses' ıs in the hospital. Each floor is provided with a hair-ing room, fitted with a special electric blower for the of nurses in quickly cleansing and drying the hair, as in ılder parts of the hospital. Each floor is also provided a central staircase and large electric lift, also with a room, three bathrooms, and a detached lavatory block. e are also additional escape staircases at each end of uilding. The attic floor is used as a boxroom; but it contains separate iron lockers for the use of nurses.

he building generally is constructed of non-combustible ials, the floors being composed of concrete carried by steel . The inside staircases are constructed of reinforced concrete ed with terrazzo mosaic. The home is warmed throughout hot-water radiators, with coal stoves in the sitting-rooms,

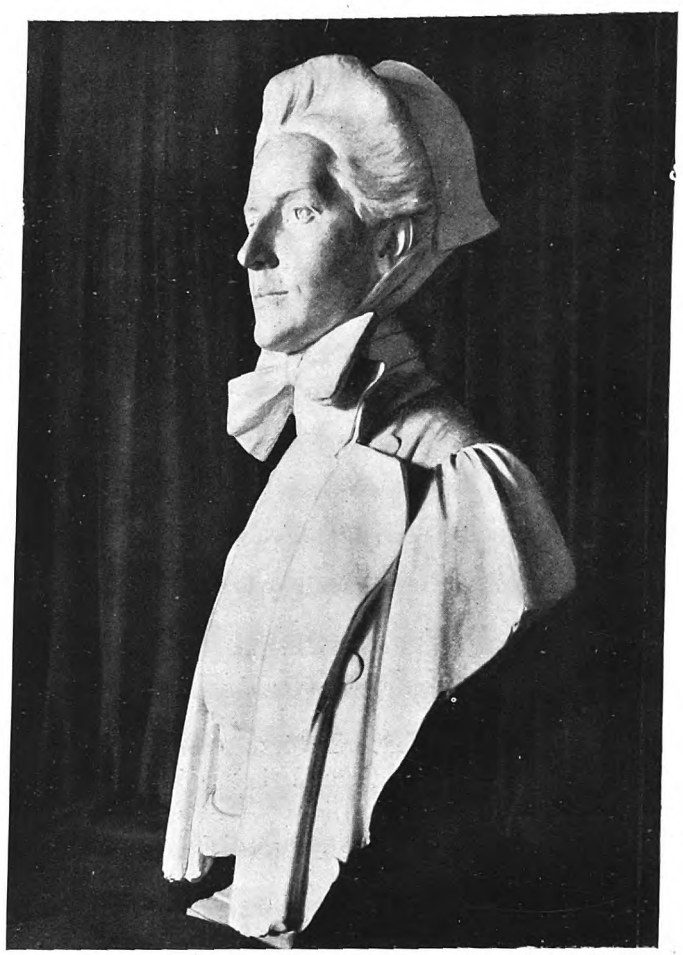


Photo: Sport and General.

BUST OF THE LATE NURSE CAVELL.
Sir George Frampton, R.A., Sculptor.

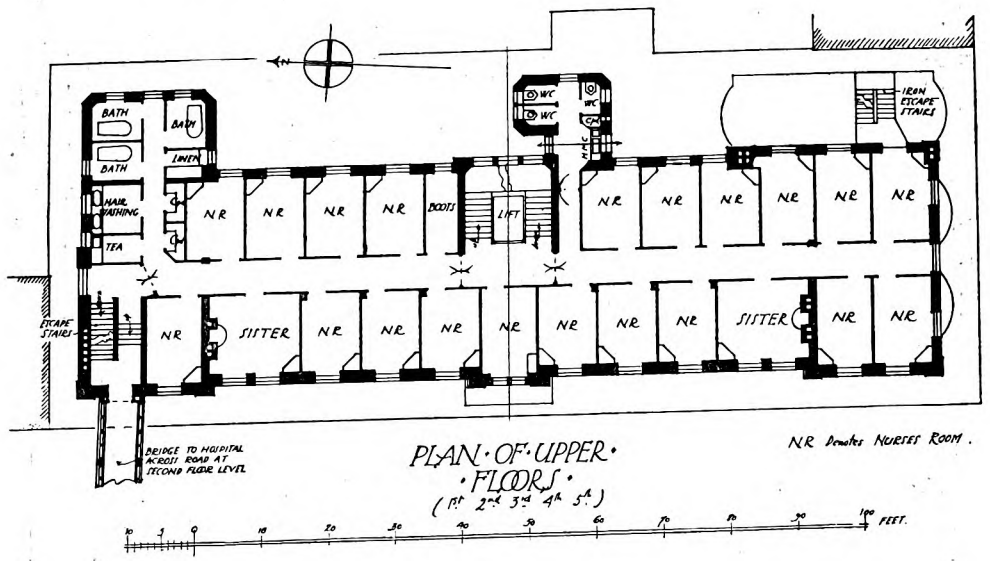
and is lighted by electricity. The room floors are covered with linoleum on a prepared cement surface; the large sitting-room and library is floored in oak.

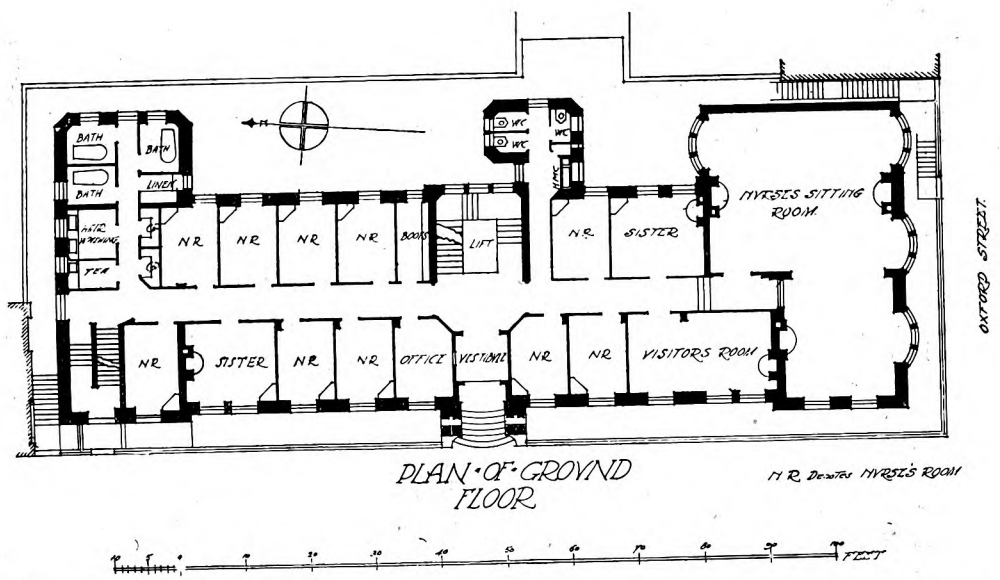
The building was designed by Messrs. Rowland Plumbe, F.R.I.B.A., and Partners, architects, and was carried out by Messrs. Perry & Co., Ltd., contractors, of London. Messrs. Bratt, Colbran & Co., of London, supplied and fixed the following: Fumed and waxed polished oak wardrobes to the architects' special design, in the sisters' and nurses' bedrooms throughout (136 in all); "Heaped" Fire fireplaces throughout, with oak mantels—the three large fireplaces in the sitting-room, ground floor, being to the architects' design, and arranged with seat fenders; also the fire implements throughout. Among the many other sub-contractors concerned with the work were the following:— Messrs. Waygood-Otis, Ltd. (one bed lift, automatic push button control, to raise 15 cwt. at a speed of 120 ft. per minute); Messrs. Mellowes & Co. (glazing); Messrs. Haywards, Ltd. (pavement lights); Messrs. Hobbs, Hart & Co. (locks).

Photo: Sport and General.

THE EDITH CAVELL HOME, LONDON HOSPITAL: NURSES' SITTING-ROOM.
Rowland Plumbe, F.R.I.B.A., and Partners, Architects.

THE · EDITH · CAVELL · HOME · for the · LONDON · HOSPITAL ·





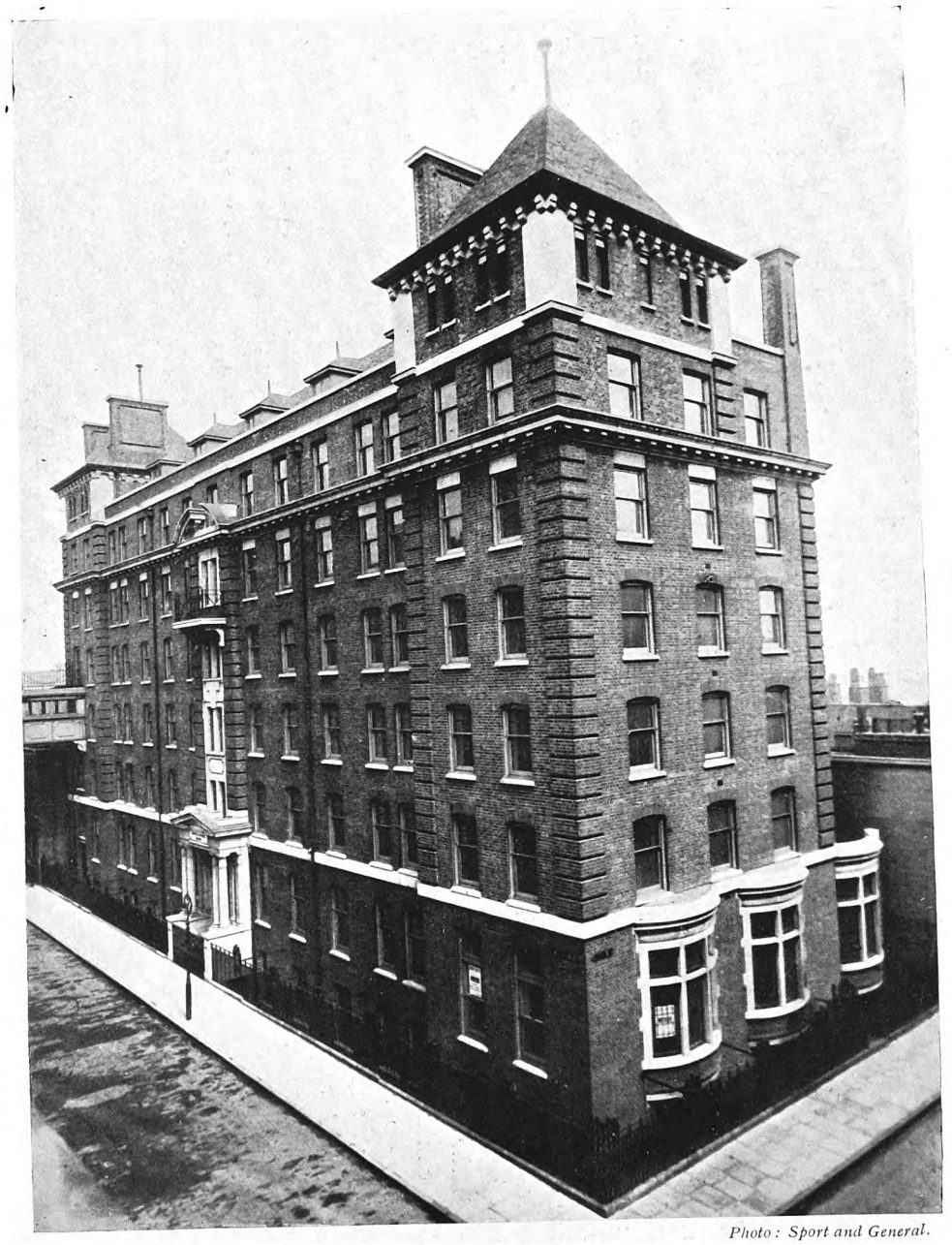


Photo: Sport and General.

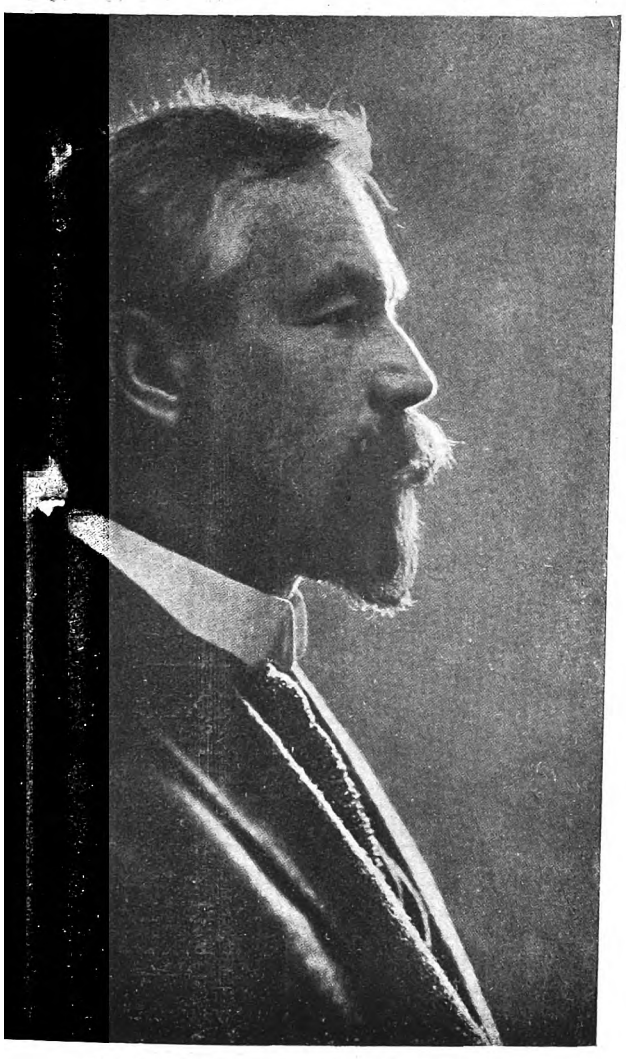
THE EDITH CAVELL HOME, LONDON HOSPITAL.

Rowland Plumbe, F.R.I.B.A., and Partners, Architects.

KARL BITTER, SCULPTOR.

HAT Karl Bitter was an accomplished sculptor is beyond question: the examples illustrated in Mr. Ferdinand Schevill's biography of him establish the claim. That s a great one may be disputable; but few, we think, would or the affirmative proposition. In fact, the man was more ting than his works, as the biographer acknowledges in st sentence of his book, which runs: "Of his many the most winning and consummate, as also—if our hopes be indeed more than such stuff as dreams are of—the most permanent, was himself." His was one of happy temperaments in which strength is manifested t harshness, will-power radiated rather than consciously , self-confidence based on a feeling of power and a to exercise it blandly and benevolently. Hence he won y wherever he went; and hence, too, he conceived of as mainly something to be devoted to the higher service anity, not as a plaything for it. There is in most of his he unmistakable core of sincerity; and even in his noments there is a hint that "life is real, life is earnest." was to be the handmaid of progress, to reflect and its spirit, stimulate its aspirations, help it forward, now ich of allegory, now by the record of a noble deed, now ympathetic rendering of a fine head, face, figure.

er, who was christened Karl Theodore Francis, but 'heodore Francis overboard as superfluous flummery," n in Vienna on 6 December 1867, the second of a f three boys, sons of a German from Baden who had come to Vienna "with a journeyman's kit on his back." Karl's mother wanted to make him a priest, while his father was ambitious that the boy should follow the law, and Karl suggested as a compromise that he should study art. Leaving at ten years of age the elementary school for the high school, he there distinguished himself as a dunce at Latin, his explanation being that his teacher was so ugly that it hurt to look at him. Near his home there was a stoneyard, where the boy loved to watch the masons at work on tombs and shrines, and from watching he came to working, without his parents' knowledge. When they found him out they wisely accepted the situation, and entered the boy at the imperial school for applied arts, whence in due time he passed to the school of fine arts, where his inclinations towards naturalism scandalized the professors, still addicted to the pseudo-classicalism of Canova and Thorwaldsen. Professors are notoriously conservative, and this set did not like the revival of naturalism which was then transforming Vienna. "The ancient town wall, which had twice withstood the assault of the Turks, was razed; the grassy moat was levelled to a broad circular boulevard, the famous Ring; and the sites of great new public buildings, such as the Parliament, the Opera House, the Art Museum, the Burgtheater, and the City Hall, were surveyed and staked off along its course. In response to so sweeping a call, Architecture came to vigorous life, and Sculpture and Painting, not to be left behind, joined their elder sister in a concerted attempt to effect a metropolitan renovation of the city." Pupils of the Academy were allowed to assist in the decoration, and among them was young Bitter, and it was in this way that he achieved his first application of art to civic service. He worked, of course, in a subordinate capacity; but the experience was valuable to him, as it stimulated in him "a decorative sense, taking account of the latent harmonies among the arts, and particularly as between sculpture and architecture"; and, further, "a feeling asserted itself that the art he followed existed less for its own sake than for the living community of men, before whom it unfolded a disinterested world of beauty, and whom it served perpetually to remind of ideals, lifting them above the cramping squabbles of the shop and market-place." His biographer ingeniously conjectures that Bitter, when on a lofty scaffold, could look down on the crowd with a certain air of detachment impossible to him who is threading his way through it and is jostled by it into a selfish regard for his own interests.



THE LATE KARL BITTER.

At the age of twenty, Bitter was called up for service in the army. It was then that he felt the full effect of the ugliness of his teacher of Latin. If the youth had not been put off his "construe" by the facial deformity of his preceptor, he might have obtained the certificate of proficiency entitling him to exemption from two of the three years' military service he was now required to render. He felt that three years in the army would crush the art and the heart out of him; so after a year of it he deserted, making a strategic withdrawal across the boundary into Germany, where, with immense difficulty, and with the assistance of a poor German friend who eked out the contents of a slender purse by pressing his watch upon Bitter, the deserter scraped together just sufficient money to carry him as a steerage passenger to America, where he arrived on 22 November 1889. He did not know a word of the language, and his worldly wealth was subdued to about the same modest scale.

But he had health, skill, and determination; an engaging personality—a "winning manner" being an equally valuable asset. Picture him as a beaming young fellow, well over six feet tall, slender but strong, "with a curiously mobile face, deep eyes like damped-down fires, and an abundance of dark, almost Southern hair—large hirsute and sinewy hands," seeking work by the simple process of knocking at a workshop door. He was lucky at the very first adventure, although his application was conducted in dumb crambo fashion. He showed some photographs and sketches, and the shop-boss pointed to a lump of clay in which an angel was dimly indicated. To squeeze the figure into a tympanum was the problem that had baffled the local talent. Bitter at once tackled it, and at the end of the day was told he might come again. At the end of a week's work he was given forty-eight dollars—an accession of wealth beyond his wildest dreams. He would have been much less astonished if he had been paid nothing. His first use of the money was to repay the friend who had given him the watch.

One day, while at work on "an emaciated saint," he became conscious of keen eyes watching him and smiling approval. When the stranger left, Bitter's shopmates crowded round him and tried to make him understand that he had caught the attention of the firm's most distinguished customer, Richard M. Hunt, architect, who (to cut the story short) ultimately set up young Bitter in a studio. Bitter found himself on the crest of a great wave. "The situation of American sculpture at the moment when Bitter thus auspiciously began his career was an interesting one. If the sculptural production of the United States during the first half of the nineteenth century was negligible, since the Civil War, and more particularly since the Centennial Exposition of 1876, rapid and gratifying progress had been made. By 1890 J. Q. A. Ward, the first native son fairly to emancipate himself from foreign tutelage, had done some of his best work, such as his Pilgrim, his Garfield, and his General Thomas; Augustus Saint-Gaudens was proudly sweeping to his zenith, and in his Farragut in New York and his Lincoln in Chicago had sounded a note of incalculable inspiration; and a whole flight of young masters, led by Daniel Chester French, Frederick MacMonnies, and Herbert Adams, had just given evidence, or else were on the point of giving evidence, that sculpture had emerged from the experimental stage and was ready to take the waters as a proud majestic craft propelled by its own power."

Bitter got his first great opportunity when the Columbian Exposition in Chicago (1893), to celebrate the four-hundredth anniversary of the discovery of America, was projected, and his friend Hunt designed the administrative building at the head of the Court of Honour, Bitter arranging the scheme of decoration. Two years before, however, he had, at the age of twenty-three, when he had been only sixteen months in America, gained the award for the most important of the three bronze gates to be erected on Broadway in accordance with a bequest by John Jacob Astor, who had specified as their subject the Expulsion from Paradise. It was the sculptor's first attempt at decorative relief work, and was frankly based on Ghiberti's design for the Baptistery at Florence. At Chicago, Bitter had work more in accordance with his bent, and revealed himself as an excellent architectural sculptor, his work there being largely functional rather than purely ornamental. It was greatly admired, and secured him a flood of commissions. He was engaged for the decoration of the Pennsylvanian Railroad Station at Philadelphia, and for that of "Biltmore," the great North Carolina mansion of G. W. Vanderbilt.

Statues, however, were the standard by which the public measured a sculptor; and, Hunt having died in 1895, Bitter did much decorative work for Geo. B. Post and Frank Furness, and had organized his studio on business-method principles, having many assistants, and "delivering the goods" at scheduled dates. For the City of Buffalo Exposition of 1901, the National Sculpture Society named Bitter as sculptor-adviser, and he aimed there at an organic composition. In 1901, busy as he was, he found time to marry and to take his bride to Europe. On his return home he resolved to abandon decoration as a business, and to pursue it as an art. He accordingly dismissed his assistants and converted his workshop to a studio. Thereafter he did statues to Henry Villard, Rebecca Foster, and Thomas Lowry, President (of the University of Michigan) Angell, the Sigel equestrian statue, and the Carl Schurz, Hubbard, and other memorials. In 1904 he was appointed director of the sculptors at the St. Louis Exposition. In 1906 he was elected president of the National Sculpture Society in succession to Daniel Chester French, held the position for two years, and was again elected to it in 1914. In 1912 he was appointed to the Municipal Art Commission of New York. In 1915 he was too busy to accept a full commission for the sculpture at the San Francisco Exposition. In that year, on 9 April, he met with his fatal accident. He and his wife, coming away from the opera in New York, were knocked down by an automobile; he was killed, but his wife survived.

Bitter was a painstaking and conscientious sculptor. He was a hard reader as well as a student of men; and whether he contemplated making an historical or an allegorical group, or a simple portrait statue of an historical person, he always made an exhaustive preliminary study of all the relevant documents. He was, indeed, a well-read man, his conviction being that the best art springs from fullness of knowledge. He had, if the truth must be told, and if the illustrations in this excellent biography are fair criteria, a rather laboured touch, his effects seeming studied rather than spontaneous. Yet his work was always noble, if a little heavy. His, however, is a most interesting biography, written in a refreshingly unconventional style.

"Karl Bitter: A Biography." By Ferdinand Schevill. Issued under the auspices of the National Sculpture Society. The University of Chicago Press, Chicago, Illinois.

AN ETCHING BY HANSLIP FLETCHER

UNCOMMONLY adept in wielding pencil, pen, and brush, Mr. Hanslip Fletcher is equally dexterous with the etching-needle, as may be judged by the example of his work reproduced on the frontispiece to this issue. The subject is one of singular architectural interest—including, as it does, the "Tivoli Corner" of Soane's Bank of England, and the church of St. Margaret, Lothbury, rebuilt by Wren in 1690.

NATIONAL PAPER ECONOMY: SPECIAL NOTICE.

THE Paper Controller having forbidden "returns" of unsold copies of newspapers and periodicals, the Publishers of THE ARCHITECTURAL REVIEW desire to announce that, in order to avoid waste, they are compelled to restrict each issue to the number of copies definitely ordered. Readers in future can secure their copies in either of the following ways: (1) By placing a direct subscription with the Publishers, or (2) by ordering regularly through a newsagent. The possibility of casual purchase being eliminated, failure to adopt one or other alternative must lead inevitably to disappointment.

NOTES OF THE MONTH.

The R.I.B.A. Housing Competitions: Supplementary Particulars.

The following supplementary particulars, in response to questions by competitors, have been issued by the R.I.B.A.:—

1. The floor areas given apply to all classes, and are to be net area clear of all projections. The floor of living-room should have an area of not less than 180 ft.

2. The heights of stories may be from 7 ft. 6 in. to 8 ft. in the clear. Bedrooms may be partly in the roofs, but not less than two-thirds of the ceilings must be of the maximum height; and the vertical walls must not be less than 5 ft. high.

3. The bath should be fixed and not of the tip-up type. It is not essential that a separate bathroom should be provided. The w.c. should not be placed in the bathroom nor entered from the scullery.

4. No drainage need be shown, and it may be assumed that access to the houses is from both front and back, and no gardens or plans of site need be shown.

5. No alternative plans will be allowed.

6. All drawings are to be drawn with the long dimension of the paper horizontal, and each class is to be clearly marked A, B, C, or D, as the case may be.

7. Each class is to be shown on a *separate* sheet, and the classes may not be intermixed.

8. The drawings are not to be mounted on strainers, and are to be in black ink, with a black wash over the window openings. No perspectives are to be sent.

9. The time for sending in designs is extended to 31 January 1918.

10. The effect of a design being premiated will not prevent the author from making use of it in his practice if he so desires.

11. The two elevations asked for may be such as the competitor thinks will best illustrate his design.

12. The assessors in each competition will have the option of recommending designs of special merit for further premiums (or honourable mention) in addition to those stated in the conditions.

13. Each of the classes A, B, and C is to be designed as a block of five or six houses, of which three are to be drawn in detail, the others in outline only. Of the three which are to be fully drawn, one is to be an end or semi-detached house, another a terrace house between party-walls and lighted front and back only, with frontage of 18 ft. from centre to centre of party-walls, and the third to be a house one room deep only, with long frontage at the discretion of the competitor. The grouping or composition of the block may be arranged in any way the competitor desires. A section of one house in each block, if sufficiently explanatory, is all that is required.

14. It may be assumed that water supply is available.

15. A committee of assessors will be appointed by the Architectural Societies in each area.

The following points are given as desirable, but are not to be regarded as essential:—

Staircase should have direct ventilation.

Coals should be accessible under cover, and accommodation should be provided for at least one ton.

Scullery should be large enough to serve as a relief to living-room, but not large enough to take centre table.

The following letter has also been received:—

SIRS,—The attention of the Council of the Institute has been drawn to criticism of the conditions of the competition for working-class houses initiated by the R.I.B.A. on the ground

[*Continued on page* xviii

that such conditions are in contravention of the Regulations for the conduct of Architectural Competitions, inasmuch as no undertaking is given that the successful architect shall be employed to carry out the work.

I am directed by the Council to call attention to the following facts:—

1. The Local Government Board invited the R.I.B.A. to co-operate in the housing scheme by providing the best typical plans for cottages, which might be issued as a guide to Local Authorities and others in charge of housing schemes, to be used as instructions to the architects to be employed by them. An adequate sum of money is to be allotted as payment for these plans.

2. The Council consider that they have acted in the best interests of architecture in acceding to this request. They considered that the best way of procuring these designs was by means of a public competition, rather than by instructing a few architects to prepare them, especially in view of the fact that the great majority of architects are at present debarred from the practice of their profession.

3. Particulars of the designs asked for have been carefully prepared, so that there should be no likelihood of their being used other than as types showing the kind of houses that are required. The designs do not cover or provide for the varying conditions which will present themselves in actual housing schemes, nor do they touch the matter of lay-out, a very important part of the architect's functions. Moreover, it is the intention that a competent architect shall be employed in every scheme that may be initiated by public authorities.

4. The payment offered to the authors of the successful designs is adequate to cover the exceptional conditions.

5. If the present competition had carried with it the commission for execution of housing schemes all architects now on service would have been precluded from taking part in such work when they are released from the colours.

6. The entire circumstances are quite exceptional, and the Council see no objection to members taking part in the competition.

I am, Sirs, Your Obedient Servant,

G. NORTHOVER,

On behalf of the Secretary.

Royal Institute of British Architects,
9 Conduit Street, Hanover Square, London, W. 1.

* * *

The Late Mr. John P. White.

Architects will learn with great regret of the death of Mr. John P. White, of the Pyghtle Works, Bedford. He was one of those genial, social, and withal knowledgeable men whom it is a delight to meet, even in business relations. But his chief claim to notice here is the very considerable and rather special service he rendered in augmenting architectural resources. He had the discerning eye of the connoisseur, and his recognition of the artistic merit of a century-old garden-seat which he discovered in a Norfolk vicarage led to his production of other items of garden furniture that were not only beautiful in themselves, but were in harmonious sympathy with their environment. He was famous, also, for the wood chimneypieces which he encouraged young art-craftsmen to carve with their utmost skill. It was on these lines that he built up a large business that bridged over the gulf between craftsmanship and commercialism, and his business success was by way of being a triumph for applied art. It is also an encouraging proof that there is a large public to appreciate the artistic treatment of objects which are commonly regarded in too utilitarian a spirit.

NOTES OF THE MONTH.

The Educational Value of Museums.

From a rather desultory correspondence on "The Educational Value of Museums," which has been running for some weeks in "The Times Literary Supplement," it is evident that the spirit of reform is reaching even the remotest penetralia. If the stuffed birds, the great auk's egg, the butterfly collection, and the beaded moccasins are not safe from it, what shall escape it? It is a fact, we fear, that the average local museum is cluttered up with more or less useless rubbish dumped upon it by heirs and executors who are heartily glad to get rid of an embarrassing legacy. Hitherto there seems to have been a fixed idea that the "educational value" of the local museum is adequately demonstrated by stuffing it with heterogeneous curios, at which nobody ever takes a second glance; but a new conception of the functions of a museum would transform it from a mouldering lumber-house to a temporary depository of things that matter—objects representing the latest industrial developments, the newest discoveries in science, and so forth. Until it renders this real service to the community, the museum can have but a scanty claim to educational value, or to living interest of any kind. Antiquities and curiosities are very well in their way, but their effectiveness as a means of education is insignificant in relation to the national need for utilitarian information; and at best they excite but a languid and sterile interest. They should be relegated to the attic or the basement, if not to the scrap-heap, and the principal rooms should be devoted to science, commerce, industry, and the applied arts. And the museum should no longer be regarded as a mere storehouse, but as an exhibition in which the only objects permanently installed are those possessing basic and fundamental interest—such, for instance, as models illustrating the principles of mechanics, while the rest should be subject to frequent change by an alert committee of experts, who should be kept up to the mark by a central advisory authority.

* * *

The Development of Camouflage.

Camouflage, if it continues to develop at its present rate of progress, will soon have to be classed among the fine arts. One may expect to hear of appointments to professorships in it, and the Artists' Corps may be even now justifying its title by having in a literal sense "a brush with the enemy." Lieutenant J. André Smith, of the Engineering Corps of the United States Army, gives, in the November issue of the New York "Architectural Record," an interesting account of the gentle art of illustrating his fellow-countryman's line, "And things are not what they seem," or are not what it is hoped they seem to the enemy. Naturally he gives away no secrets, but contents himself with a broad outline of the principles. Camouflage is no new art. It was practised in the heyday of the pirates of the Spanish Main, when, in their quest of "pieces of eight," "golden moidores," and other "properties" of picaresque romance, they disguised their "rakish craft" to look like innocent merchantmen: Birnam Wood came to Dunsinane in a camouflage sense, and the wooden horse of Troy was camouflage on the Homeric scale. As Lieutenant Smith says, camouflage "differs only in the degree of the increased powers of the enemy's observation, which the aeroplane, driven by keen-eyed observers and equipped with all-seeing cameras, has raised in equal proportion to the vastness and scientific ingenuity of the war game. The aeroplane has put the third dimension into reconnaissance, and the enemy's eye, instead of being restricted to width and breadth of observation, now travels in vertical planes, flashing the sky with incredible swiftness of sight." But the airman has to keep high up out of gunfire range, and it is therefore possible to make appearances deceitful to him—to make the long straight body of a cannon look like a crooked tree-trunk, the tents in an encampment like the trees in an orchard, and so forth. This, however, is mere child's play compared with the scenic effects that are employed in the disguise of acres of territory. Long military roads are screened from observation from above; and large factories are engaged solely in making the necessary stage properties for constructing whole villages of sham buildings, to screen operations, falsify the lay-out, and confuse the landscape; and it has been necessary to re-study form and colour from the new point of view—to use forms and colours that will deceive not only the eye, but the camera also. "By this gear" the artist whose painting looks best at a distance comes into his own. But is not the Futurist already an adept at camouflage, the art of making things seem confusingly other than they are?

Standardization and the Eighteenth Century.

In his recent lecture on "The Development of the Cottage," at University College, Professor S. D. Adshead showed how standardization in house design was foreshadowed in the eighteenth century. "At that time," he said, "more organized methods of building led to the introduction of a certain amount of standardization; cottages were built in terraces, and cottage features, doors, windows, chimneypieces, etc., came to be made in large quantities to a model design. This standardization of the cottage led to the single-fronted cottage with a door. The usual type of plan for the smallest cottage was a living-room, entered from the street, a stair either opposite the door or in the back wall, one or two rooms over, and a lean-to scullery. This lean-to scullery is a very common feature in early nineteenth-century work; the back addition, which gives that broken and jagged effect which is so well known, was not introduced until quite the middle of last century, and belongs, properly speaking, to the urban cottage in town. But before proceeding to consider these purely urban cottages we might do well to refer to the great change that came over the cottage in the eighteenth century with the introduction of Classic architecture, and when it had had time to penetrate into the most secluded recesses of the country. Classic architecture applied to cottage design meant perfectly plain fronts, carefully proportioned sash-windows, neatly panelled doors, and a concentration of richness in the door architrave and head.

"In a review of the different types of cottage designs to be met with in this country, it would be difficult to decide whether the greater change is to be noted in period or place. Strictly speaking, a cottage built of the same material and at the same period differs very little throughout England. The charm of the English village really lies in the picturesque association of cottages of varying antiquity, and as they reveal the gradual development of the Classic style. We have shown how in the eighteenth century villages were rebuilt to accommodate tradesmen and others from the towns. Indeed, many of our larger villages became small towns. Villages like Farnham and Alton are examples. This Classic inundation meant the introduction of the sash-window and the enriched cornice. Until the windows of the eighteenth century, the sash-frames were fixed almost flush with the outside wall. But the statute of Queen Anne, June 1709, enacted that no door-frame or window-frame in the City of London should be set nearer to the outside face of the wall than four inches; and it continued in London until quite recently. The setting back of the

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NOTES OF THE MONTH.

window-frame in cottage work meant a loss of that breadth and richness which is so essential in cottage design.

"When sash-windows were first introduced every one who could afford to do so removed the old casement and substituted the newer treatment, which meant a great increase in the amount of light, and thus we see everywhere throughout England numerous cottages and small houses that have on the upper stories casements and on the lower story the sash. Except that in the more secluded places Classic details are more varied and a little cruder than in London, generally throughout the country they are practically the same. In fact, as has already been mentioned, they were standardized."

* * *

The Absent Plumber.

There seems to have set in something like a reaction in favour of the harmless, necessary plumber. Before the War he was the best-abused craftsman in the kingdom. In the day of adversity and frost-bursts it has been discovered that he is the one man who cannot be spared for the War. But as he has become scarce, there are innumerable emergencies in which one must perforce do without him. A few sharp frosts and their consequences to the water-pipes have convinced householders that the plumber is a much-maligned man whose eccentricities they would gladly endure if only they could get him on the scene of his former triumphs and tyrannies. If he would only come back, with his imposing kit-bag jewelled in several holes with leaden eyelets, all would be forgotten and forgiven. But he cometh not. Even though he is beyond service age or has been exempted the State still claims him for her own, because she has need of his natural magic—his joint-wiping, pipe-shaving, blow-lamping exorcism of the imps of impurity. And so the forlorn householder must needs perform on his own pipes of Pan.

* * *

The Unchanging Cottage.

In one of his recent lectures on housing at University College, Professor S. D. Adshead, M.A., F.R.I.B.A., dwelt upon the persistence of certain features of cottage planning and design right up through the centuries to the present day. "We are told," he said, "by Mr. Addy, in his 'Evolution of the English House,' that the old Yorkshire 'coit,' or combined house and shippon, had been a common arrangement since the time of the Romans, though not universal. An interesting historical note on the subject appears in the writings of William Harrison, and dates from the year 1577. He says: 'The mansion houses of our country towns and villages (which in open ground stand all together by streets, and joining one to another, but in woodland soils dispersed here and there, each upon the several grounds of their owners) are builded in such sort generally, as that they have neither dairy, stable, nor brewhouse annexed unto them under the same roof (as in many places beyond the sea and some of the north parts of our country), but all separate from the first, and one of them from another, and yet for all this they are not so far distant in sunder, but that the goodman lying in his bed may lightly hear what is done in each of them with ease, and call quickly upon his family if any danger should attack him.' This William Harrison takes an undoubted pride in telling us of the separation between the farmhouse and its adjuncts, but in doing so it is very likely that he is stating what is an exception to a rule. But the development of the farmhouse is somewhat

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outside our immediate interest. What we are more concerned with is the cottage, and the origin of those features in its plan and those details in its appointment which, though changed with every fresh impulse in building, have persisted right up to the present time. The country cottage of the labourer and crofter, in general appearance, is practically the same to-day as it was a thousand years ago. It has always had its one or two rooms, with a single-span roof, two gables, two windows, and a central door; and thus in a review of the history of the cottage, apart from the farmhouse and the town house, we realize that up to the middle of last century the changes that have been brought about are really the result of changes in regard to two features, the fireplace and the window. The history of the fireplace and of the window has been the history of the cottage. Of the accommodation, the only room that can really be said to have been ever present, and in relation to which all other rooms and apartments have been absent or present, is the living-room or house place. Butteries and stores, chambers and bedrooms, parlours and kitchens, have either been part of the integral structure or have been added as 'outshots'; but in no case have they been regarded as essential to the minimum accommodation."

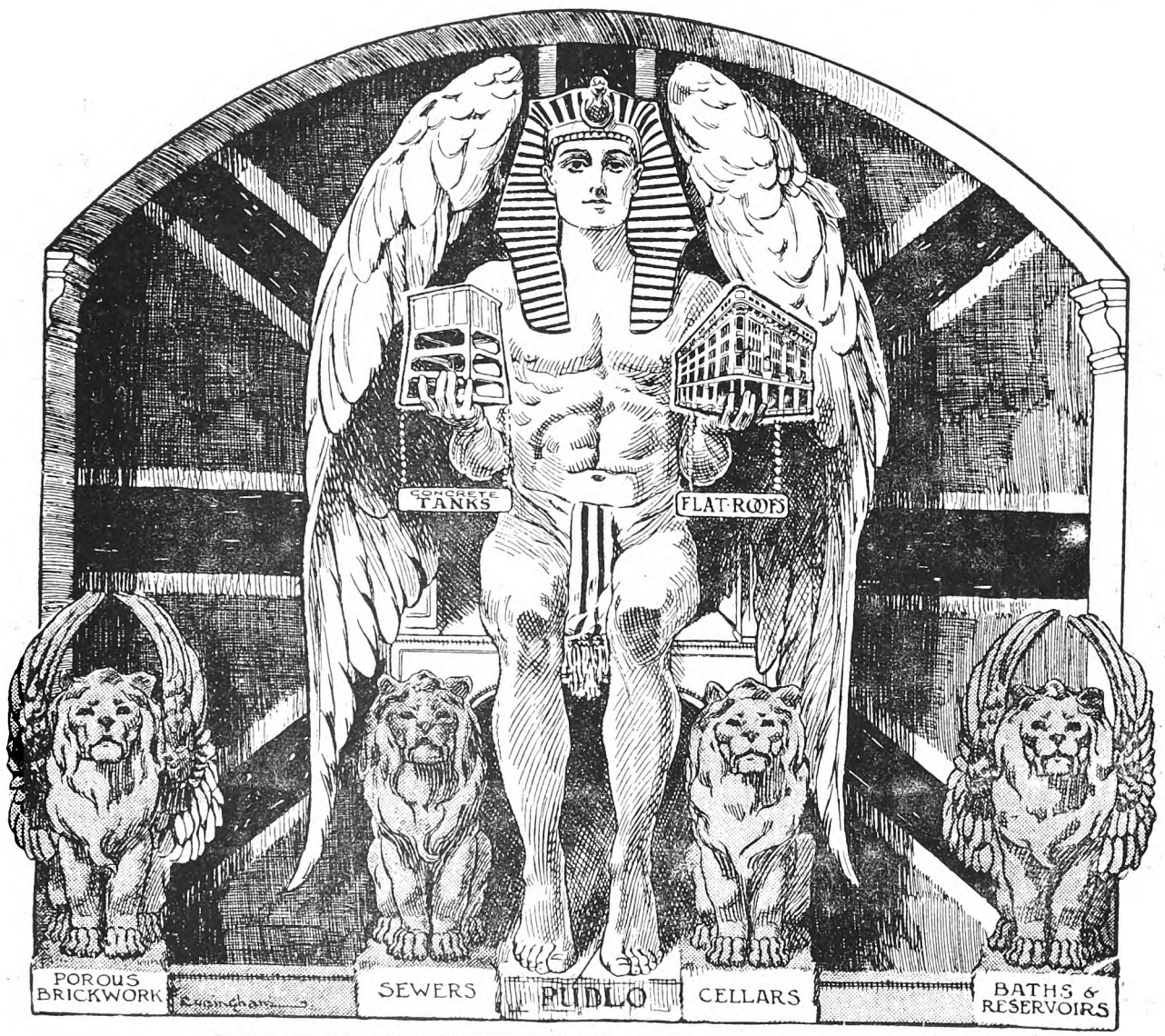
* * *

The British Museum and the Air Ministry.

Lord Curzon's statement announcing that the proposal to install the Air Ministry in the British Museum had been dropped is thus reported in "Hansard":—

"As regards the British Museum, it has been found possible so materially to reduce the demands for the accommodation of the Air Ministry that it is no longer necessary to appropriate a building of that size. That, I may say in passing, was the sole reason for which the proposal had been put forward to consider that place. Thus it will be possible to locate the Air Ministry under my noble friend on my left (Lord Rothermere) elsewhere. Meanwhile, however, two of the floors of the new wing of the British Museum have for some time been occupied by a Public Office or for other war purposes. The progressive removal of national treasures to places of greater safety, which is being steadily pursued—as I am sure it will be with the concurrence of the House—will enable a still larger space in the Museum to be employed for this purpose, and this space will, with the consent of the trustees and in consultation with the Museum authorities, be utilized for the accommodation for other non-combatant departments similar to those which are already housed in the Museum.

"The second part of my noble friend's question relates to the Natural History Museum, a branch of the British Museum at South Kensington. As regards that place, it has been found on detailed examination that any attempt to convert the galleries to Government uses would entail the closing of the building to the public, an extensive rearrangement of the contents and possible damage in the course of removal, the consumption of an enormous amount of labour and material, and very considerable delay. In these circumstances it has been decided that there is no necessity sufficiently urgent to warrant the use of the Natural History Museum for Government purposes."



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NOTES OF THE MONTH.

Scheme to Reorganize the Royal College of Art.

We note from their annual report, recently issued, that the Council of the Association of Old Students of the Royal College of Art, South Kensington, have had under very careful deliberation "A revised scheme of Art Education," which was forwarded to them by the National Society of Art Masters, for their consideration and approval, the scheme of which formed the basis of a deputation to the President of the Board of Education. Arising out of this deputation the Council forwarded the following letter to the President of the Board of Education on 14 November 1917:—

"The President and Council of the Old Students of the Royal College of Art beg to submit for your earnest consideration the following resolution which was passed unanimously at their Council Meeting held on 3 November 1917.

"That a letter be sent to the President of the Board of Education asking him to use his endeavours to reorganize without delay the Royal College of Art in such a manner as to become the head and type of other Colleges and Schools of Art under its administration throughout the country, the chief characteristics of which shall be the practical art training of students so that they will be drafted into the Art industries and crafts of the country."

* * *

"Road Maintenance in Former Times."

A most interesting article is contributed under the above heading to the January number of that admirable little publication "Road Reinforcement," which is issued occasionally by the British Reinforced Concrete Engineering Co., Ltd. "People," says the writer, "complain nowadays of the state of the roads, but never think of offering to mend it. They merely abuse the authority believed to be responsible. In the Middle Ages the tendency was all the other way. When a road was felt to be especially bad, self-constituted authorities would often spring up and raise the money required for its repair. The mediæval church, regarding assistance to the traveller as a Christian duty, was foremost in the work, and conducted many a local crusade, inviting the wealthy to contribute, in money or material, as a meritorious work, and a pious action to God. Indulgences were frequently offered by way of additional encouragement. The religious guilds, too, would often collect money for carrying out some special repair. Private benevolence came to the help of the roads in other ways. The road-reformer may well sigh regretfully to think that there is no chance of re-kindling the old spirit in the present emergency. Moved by sympathy for the trials of travellers, the charitably disposed often looked on road-repair or road-improvement as especially deserving of remembrance in their wills. Records exist of many such benefactions, both during and after the Reformation."

* * *

The late Mr. Albert H. Hodge, R.B.S.

By the death of Mr. Albert Hodge, at the early age of forty-two, we lose untimely a sculptor of considerable achievement and more promise. At the time of his death he was engaged on the Captain Scott memorial, for which, it is understood, he has left designs from which the work can be completed. For several excellent reasons Mr. Hodge stood high in favour with architects. In the first place, he had undergone an architectural training. He served for eight years in the office of Mr.

Continued on p. xx.

NOTES OF THE MONTH.

William Leiper, R.S.A., and crowned his student career with high distinction, winning, at the Glasgow School of Art, gold, silver, and four bronze medals, and taking first place in the United Kingdom Architectural Designs Examination. Further, this training had given him a very clear and definite view of sculpture as the handmaid of architecture, and he could be trusted to work in this sympathetic spirit when commissioned to embellish a building. Hence much of his work is to be found in town halls, such as those of Hull, Cardiff, Glamorgan, and Deptford. About his work there was an air of simplicity, modesty, and directness—attributes that in a marked degree characterized the man, whom it was a delight and an inspiration to meet in converse. Great things were to be expected from an artist in whom extraordinary dexterity was subordinated to fine feeling, rich imagination, and utter sincerity. Given time, health, and opportunity, he would have become our leading British sculptor. What he had already done was sufficient to assure him an established reputation as an artist of rare individuality; but at forty-two he had not reached the full maturity of his genius.

* * *

Waterproofing Cement Blocks.

We have received the following communication from Mr. J. H. Kerner-Greenwood:—

"Architects throughout Europe are concerned with the planning of cottages. It is not an easy problem, because the working man will ultimately decide whether they meet his wishes. Most of us have known expensive houses which the working man has refused to occupy; therefore the improvements and economies made must satisfy the artisan as well as the Government officials who will draw up the new by-laws which should come into force before long.

"It is said that new methods will receive the attention of the authorities, but that diffidence exists as to the adoption of any innovation unless it has been well tested.

"I have been experimenting for many months with cement blocks, and with various renderings on them. I have proved that a $\frac{1}{4}$-in. waterproofed-cement facing to a porous concrete block is perfectly waterproof. I have also published a brochure giving the results of my experiments, and suggesting many uses of waterproofed cement for cottage building. It will probably be news to some of your readers that the British Government have erected several hundred houses with $2\frac{3}{8}$ in. coke breeze exterior curtain walls which are rendered with $\frac{3}{4}$ in. of Pudloed cement, that a flat roof can be made to span a width of 12 ft. 6 in. without the use of girders, and that bay-window roofs of concrete can be laid to a width of 3 ft. to 4 ft. without reinforcement.

"At my London office, 71 Newman Street, Oxford Street, London, W.1, I have a practical demonstration of the various methods of waterproofing concrete blocks. There are shown a number of tanks made of porous coke-breeze concrete blocks—some with an ordinary cement facing, and the others faced with Pudloed cement. The former tanks leak, whereas the latter are quite watertight.

"These and many other suggestions are gone into more fully in Circular No. 15 above referred to, and I shall be glad to send it to any person who is interested in the housing question."

[We understand that the demonstration referred to above is now ended; readers, however, will no doubt be glad to apply for Mr. Kerner-Greenwood's useful circular.]

NOTES OF THE MONTH.

Sir Aston Webb on the Re-planning of London.

Sir Aston Webb, in an address before the Royal Geographical Society, has lately expounded the London Society's map showing proposals for the improvement of Greater London. There had been many opportunities and efforts in the past, he said, for the adoption of a complete scheme for the improvement and beautifying of the metropolitan area, but up to the present every such attempt had only ended in piecemeal schemes. Many efforts had been made to deal with the main trunk roads into London, but progress in this direction had been slow and ineffective, and the roads were still without any central authority to direct or control them. Street improvements had been carried out in much the same piecemeal and haphazard manner, although some splendid improvements, such as the Thames Embankment from Westminster to Blackfriars, the construction of the Kingsway, the widening of the Strand and Fleet Street, had been notable modern achievements. The railway companies had carved and hacked the surface of London at their own sweet will, and had thrown bridges across the Thames that were a "disgrace to us and our splendid river." The increase of electrically driven omnibuses and tramcars, and overground and underground tubes, had not diminished the problem of road congestion and the difficulties of locomotion and transport. A Traffic Board was set up in recent times to deal with the improvement of the main roads out of London. They issued a valuable report in 1914, when the department was suspended. The London Society had now drawn up a map showing the scheme proposed by the Traffic Branch of the Board of Trade, together with the society's own proposals, not only in regard to roads, but also parks, parkways, waterside reservations, open spaces, and other improvements. The map measured 15 ft. square, and dealt with an area of some 600 square miles. On the conclusion of peace it was intended that this plan should be exhibited as the society's war contribution towards the better ordered development of Greater London in the future. It was proposed to circulate reproductions of the map on a smaller scale for those of the public interested in the scheme. It was claimed for this scheme that it contained practical proposals such as had been generally agreed upon by local authorities as meeting needs which the Government had realized as necessary. Additional parks in the north-west and south-east districts and parkways and waterside reservations to link up present open spaces were among the proposals of the society, who suggested the formation of a Park Commission on the American lines to deal with this in detail, with power to levy a small rate on adjacent property. The problem of the railways and better intercommunication formed another part of the scheme, as did also the desirability of forming an embankment on the south side of the river downwards from Westminster to beautify the upper and lower reaches of the river, and make the riverside more available for business and pleasure. The question of improving the markets and their terribly congested approaches was another feature of the scheme. The Green Park was suggested as a suitable site for a "beautiful garden, with flowers, fountains, and terraces, after the fashion of the Tuileries Gardens in Paris," and it was also proposed that the high railings which at present exist around some of our parks should be set back from pavements, leaving the grass and trees untouched. One appalling trouble of London was the smoke and dirt, but Sir Aston Webb expressed the opinion that London without smoke ought to be now possible by the substitution of electricity and petrol for coal, gas, and steam. Fog was decreasing, and those whose duty it was to analyse it stated that there was a marked yearly decrease of carbon in it. In conclusion Sir Aston Webb referred to the placing and planning of public buildings and monuments, the treatment of trees in the streets, and the placing of lamp standards down the centre of streets, which was better for fast traffic. The whole of his argument was in favour of the laying down of a general scheme instead of doing bits independently one at a time.

* * *

St. Olave's, Southwark.

It will be noted with almost as much surprise as satisfaction how keen an interest is being taken in the fate of St. Olave's, Southwark. Many letters in praise of the church, and demanding its preservation, have appeared in the Press, and the London County Council has taken the unusual but praiseworthy course of printing on its agenda a description of the church and recommending opposition to the proposal to destroy it. Its continuance on the present site, however, seems improbable. It stands derelict, forlorn, and functionless, and the ground it occupies is too valuable to be cumbered by a mere monument. As a compromise on the original intention to destroy it utterly, a proposal has now been made to dismantle it with care, number its units, and rebuild them on some less covetable spot, where, by renewing its activities, it would offer a stronger justification of its existence than it does where it now stands. Purists will complain that a building deprived of its original environment loses much of its architectural interest; but St. Olave's was long ago bereft of the setting for which Henry Flitcroft designed this gem; and wherever it may go it cannot be more anomalous than it is amidst the very modern provision warehouses which are crowding it out. Those warehouses, by the way, are, in most instances, of quite excellent design. Better elevations of this class are not to be seen in London. One block, in particular, is exemplary that business and beauty are by no means incompatible.

* * *

India's First Consultant Architect.

An interesting appreciation of Mr. James Ransome's work in India appeared in a recent issue of our contemporary "Indian Engineering," from which the following extracts are taken: "When the true history of British architecture in this country (India) comes to be written, the advent of the first consulting architect to the Government of India will no doubt be given its proper prominence.

"On arrival in India, Mr. Ransome made an extensive tour of the country in order to study the new conditions he had to face; and his observations convinced him that the policy of attempting to adhere strictly to tradition in designing buildings for the plains was the keynote of much of the architectural failure of the past. He felt that unless this were discontinued it would preclude any advance on right lines in the future, and increased experience only confirmed this conviction. Having convinced himself, Mr. Ransome consistently maintained his attitude in the face of formidable opposition from critics, who had looked to see an India sprinkled with buildings faithfully reproducing the beauties of one or other of the accepted styles of architecture. It came as a shock to them to learn that Mr. Ransome proposed to start on purely utilitarian lines, and that he would be well content with his work in India if, although he failed to add

[*Continued on page* xx

one beautiful building to the country, he could feel that each successive design was a step onward in the ladder which would ultimately lead to a style of Anglo-Indian architecture ranking with the best that other countries could produce. It was a great aim, and it was unfortunate that Lord Curzon should have held other views. He was genuinely in earnest: it was his far-sightedness that laid the foundation of architectural progress; but when he insisted on traditional styles in all their purity for India he was unquestionably wrong, and the result was a waste of valuable time, and almost a deadlock. It was not until Lord Curzon left India that any satisfactory progress was achieved.

"It is interesting to note how in his earlier work Mr. Ransome interpreted for the special requirements of India the various styles to which he was instructed to conform. The classic façades of Wellesley Place and Council House Street in Calcutta, the English cottages which house the Imperial Cadet Corps at Dehra Dun, the French renaissance of his design for the Kangoon Chief Court, the English renaissance of the Agricultural College at Pusa and the Secretariats at Lahore, and the Gothic design for the Cantonment Church at Lucknow, all display the same insistence on screening the main walls from the direct rays of the sun, for which none of these styles affords facilities. But all these designs must be regarded as examples of enforced ingenuity rather than as spontaneous expression of ideals. They were strikingly dissimilar from any designs of the past, and if only for that reason it was unlikely that they should be welcomed with enthusiasm; but the influence which they have exerted upon subsequent design shows that the lines Mr. Ransome laid down were understood and appreciated by his successors. That these buildings did not satisfy their author may, however, be inferred from the marked contrast between them and his later work, executed under conditions which freed him from the restraints of convention. . . .

"In all his work Mr. Ransome was the avowed enemy of shams and ostentation. He advocated the dignity of simplicity, and abhorred the vulgarity of untutored imitation. For instance, he strongly opposed the representation of lithic forms through the medium of plaster. He encouraged the judicious use of Hindu and Saracenic ornament; but, upholding the maxim that 'no art is of any value except so far as it reflects the conditions of its own age,' he deprecated the wholesale employment of such styles for European use. It was his opinion that architects should borrow from them only such principles and features as were suited to the needs of the day. And whatever his views, he maintained them with sturdy independence, a fearless courage of conviction, and disregard of rebuffs or antagonisms, favour, or patronage. He was fighting every inch of the way; but if we step back from the details of his work, and view what he accomplished in its true perspective, we must admit that his five years of office were a vital period and a message for the future. Since he left there have been few buildings of importance erected in India which do not in some measure reflect his influence."

NOTES OF THE MONTH.

Mr. Bertram C. Goodhue on Essentials in Architecture.

During a recent visit to Honolulu in connexion with an architectural commission at Oahu College, Mr. Bertram C. Goodhue, of the distinguished firm of American architects, Messrs. Cram, Goodhue, and Ferguson, took occasion, in a public speech, to give the inhabitants some very sound advice with regard to the architectural embellishment of their city. Incidentally he summarized, with a neatness that many a more laboured and formal utterance has failed to achieve, the essentials that should characterize all sound indigenous architecture. "Before touching on architecture here," said Mr. Goodhue, "I'd like to point out that the word 'architecture' is at once too big and too little, and that it is commonly badly misunderstood. Perhaps the best way of explaining what I mean is to quote to you the usual opening remark of the usual client. It's about as follows:—'Here's just what we want—my wife sketched it on the back of this envelope. You draw it up and put on the architecture.' Now, let me say right here—architecture can't be 'put on.' It's an integral part, the very heart and soul, of the very fabric itself, of the arrangement of the various rooms, of the material, of the relation of the building to its surroundings, even of the arrangement of the plumbing fixtures, and only in the slightest possible fashion is it a matter of ornament and decoration. Any building, no matter what purpose it may serve, can be good, even perfect, architecturally, without one scrap of ornament. In every age of art, ornament was not the first, but the very last thing considered. So, sirs, all that you, or anyone, need do to get a thoroughly good building for yourselves, is to consider carefully what you want—or no, not necessarily exactly that, but what you really ought to have—then consider the climate in which you are to build—such things as the breeze, the sun, the views, and the like—then, still further, consider the soundest and best and most economical fashion of building that will suit your purse—the most available materials—not forgetting that 'Far-fetched is usually dear-bought.' Then, when you have done all this, consult an architect in whose practical sense and artistic ability you have reason to have confidence, not necessarily a friend, or relative by marriage, or pleasant business acquaintance; and, above all, not the man who says he can build more cheaply than anyone else. Having done all this, then go ahead with an easy mind and in full confidence that you're going to get, not only what you individually want and ought to have, but a good, sound, dignified building as well; one that will be an honour to you and to the neighbourhood in which it is to stand; one that will certainly be regarded as architecture, not only by architects, but by the public."

* * *

Corrigendum.

In the article on "A Modern Town House," published in our March issue, the statement that English bond had been adopted should have been qualified thus:— "stretcher courses breaking joint—sometimes called 'Dutch' bond."

DECORATING SHOWROOM. Wanted in West End establishment, Salesman used to handling highest class merchandise: stoves, grates, mantelpieces, and sanitary goods. Good Salary.—Apply by letter, giving details of experience etc. Box 129, ARCHITECTURAL REVIEW.

The illustration by O. Cuningham.

NOTES OF THE MONTH.

A Sidelight on the Colleoni Statue.

Statues are great travellers; whether or not, like that to Bartolomeo Colleoni, in the Campo at Venice, they are of the equestrian order—when, indeed, being the less portable, they are the less likely to become itinerant. Colleoni's statue has been much under discussion during the past few weeks, the chief point being whether Verrocchio or Leopardi had the larger share in its production. Leopardi, who claimed this distinction, handled the truth, it would seem, in the large, careless way of a man over-endowed with the artistic temperament; but it does not necessarily follow that, as some have averred, he was in this instance making claims that could not be substantiated. As this point remains indeterminate, there is no need to expatiate on it, beyond remarking that the championship of his claims bears a rather damaging resemblance to that in the strange contention that the real author of an accredited work is generally someone else—as that Euripides was really Aristotle, that Francis Bacon wrote Shakespeare, and George Cruikshank was the real author of "Oliver Twist," if not of the "Pickwick Papers." We smile and pass on to a rather interesting story told in "The Times" by Mr. Lionel G. Robinson. It is the more piquant for being to some extent personal. Mr. Robinson states that some fifty years ago he stopped in front of Messrs Attenborough's shop at the corner of Adam Street, Adelphi, to admire a small equestrian statue exposed in the window. He was asked five pounds for it, and shook his head. For at least a twelvemonth the statuette found no purchaser. Then it disappeared from the window and faded from Mr. Robinson's memory. A few years ago he saw it in the Louvre, where he was told that it had been bought in Germany, where it had changed hands several times, until finally a French expert saw it and reported upon it to the French Minister of Fine Arts, who acquired it for twenty-five thousand francs—roughly more than five hundred guineas! It was catalogued as being probably the original design for the Colleoni statue. Its history had been carefully traced, and its sojourn in England duly recorded, thus confirming Mr. Robinson's missed opportunity.

* * *

Waterproof Cement Floors.

The recently issued Government Memorandum, "The Housing of the Working Classes Acts, 1890 to 1909," "for the use of local authorities with respect to the Provision and Arrangement of Houses for the Working Classes," should, if widely acted upon, greatly improve social conditions. The houses erected by the local authorities ought "to be such as will be a model or standard for working-class dwellings." Economy is not always attained, however, because insufficient attention is given to important details. For instance, the memorandum states that "floors . . . of sculleries and outbuildings should be of solid concrete finished with cement." This is an excellent recommendation, for, if finished with a mixture of fine concrete, a very durable floor surface is provided. If a waterproofed cement finish is given, it allows lino or matting to be put down without fear of injury by damp. Apart from lino coverings, a Pudloed granolithic surface can be made in pleasing colours.

NOTES OF THE MONTH.

The Royal Academy Exhibition.

This year's Royal Academy Exhibition is notable as the one hundred and fiftieth of its kind, the Academy having been instituted in the year 1768, with Sir Joshua Reynolds as its first president. With regard to the exhibits, there is a slight decline on last year's numbers—1,622 as against 1,691—and one rather suspects a corresponding decline in quality; prolificacy being a manifestation of a natural force that influences quality as well as number. One's first impression of the exhibition as a whole is that it is of fair average merit, rich (as usual) in portraiture, good in landscape, rather dull and unimaginative in figure subjects. It is mainly in landscape that any indications of new tendency are to be discerned. Landscape *per se*, with hill and vale, glade and dell, tree and bush, pool and brook, as objective studies, seems to be yielding place to a mixed type of picture in which scenery is subordinated to human interest, without, however, insisting on personal incident to a degree that would constitute a "figure subject." Withal there is more breadth and freedom, more obtrusion of the foreground, and less care for perspective effects. There is also, it would seem, a fresh outbreak of the still-life craze—flowers and fruits massed together to show the artist's dexterity in colouring or in brush-work. It is no doubt a useful exercise for students, but most of us prefer our melons and marrows, our pansies and daisies, *au naturel*. "As large as life, and twice as natural," is a showman's appeal to a public that has more admiration for cleverness than for art; and one fears that a recrudescence of the flower-and-fruit painting will be followed in due course by a revival of the wax fruit and woollen flower folly of the days of our great-grandams. For the meagreness of the architectural department no apology need be offered: it stands excused by the present position of the architect; and the observation holds good for the sculpture, which obviously suffers from the absence of architectural stimulus. As a whole, the exhibition conveys the impression that for the moment art is marking time, with no very definite indication of the new directions it will take when the world is reconstituted and the map of life, as well as the map of Europe, is readjusted.

* * *

Exhibition of Water-Colours by the late Captain Charles Gascoyne.

Among the many sad losses sustained by the architectural profession as a direct result of the War, none is more to be deplored than that of the late Captain Charles Gascoyne, who, after being wounded and taken prisoner, suffered the cruel fate of dying in German hands. Captain Gascoyne occupied a prominent and in some respects unique position among modern architectural draughtsmen; for, although his bent was essentially architectural, his artistic abilities were far in excess of those required in the delineation of architecture *per se*. In addition to an uncommon gift of architectural draughtsmanship, he possessed all the attributes of the landscapist; and as a water-colourist pure and simple he could have won for himself considerable reputation and success. That he elected otherwise was distinctly to the gain of architecture. A number of his drawings, selected by Mr. Robert Atkinson, were recently on exhibition in the rooms of the Architectural Association in Bedford Square. They included a wide variety of subjects—from France, Belgium, Spain, Italy, Sicily, and Morocco, as well as the home country—and, on the whole, the selection may be said to have shown the artist at his best. The pictures on exhibition have mostly been sold—for the benefit of the artist's widow; but some still remain to be disposed of. Architects and all others who can appreciate a rare artistic talent should take advantage of this opportunity of acquiring some example of the work of a highly gifted artist who in the service of his country has been cut off in the full vigour of a career of high achievement and higher promise. All inquiries should be addressed to Mr. Robert Atkinson at the Architectural Association, 35 Bedford Square, London, W.C.

* * *

The New Architect A.R.A.

With the election of Mr. G. Gilbert Scott, F.R.I.B.A., to the Associateship of the Royal Academy, architecture is now represented on that important body by seven members; the others, of course, being—Mr. Reginald Blomfield, Sir T. G. Jackson, and Sir Aston Webb (Academicians), and Sir Ernest George, Sir E. L. Lutyens, and Mr. Ernest Newton (Associates). Mr. Scott, as the architect of Liverpool Cathedral, the largest and most important ecclesiastical building of modern times, had very special claims to the distinction which has now been conferred upon him. Mr. Scott was educated at Beaumont College, Windsor, and served his articles with Mr. Temple Moore, F.R.I.B.A. He began practice in London in 1902, and sprang into fame in 1904 (when but twenty-four years of age) by winning the Liverpool Cathedral competition. Since that time he has enjoyed a wide and constantly increasing practice—mainly of an ecclesiastical character. Mr. Scott is now serving in the Royal Marine Engineers; but his new duties will permit him to exercise an adequate supervision over the Cathedral works at present in hand.

MR. G. GILBERT SCOTT, A.R.A.

NOTES OF THE MONTH.

The Architects' Assistants' Welfare Committee.

A general meeting of architects' assistants was held at the Architectural Association, 35 Bedford Square, last month. Mr. H. H. Wigglesworth, who was in the chair, explained that the meeting had been called for the purpose of electing five assistants to serve on the newly formed Assistants' Welfare Committee. He said that there were at present many schemes under consideration in connexion with the reorganization of the architectural profession after the War, one of the first to be launched being this Welfare Committee, which is designed solely in the interests of, and for the benefit of, assistants. It is proposed that the new committee, which includes representatives of the R.I.B.A., the A.A., the Society of Architects, and unattached assistants, should deal with all matters affecting the welfare of assistants. There were many problems arising from time to time which would naturally be settled as between principal and assistant, but there were others which concerned the whole body of assistants, which could preferably be discussed by such a committee as is now formed. All problems dealt with by this committee should be regarded from the mutual point of view, and the constitution of the committee would afford an opportunity of exchanging views and harmonizing interests as between master and man which might sometimes appear to be conflicting. The Institute had nominated Mr. A. G. R. Mackenzie as their representative; the Society of Architects, Mr. R. Goulbourn Lovell; and the Architectural Association, Mr. H. H. Wigglesworth; and Mr. Yerbury had consented to act as secretary. The desire was that the majority of the committee should be composed of assistants. The speaker now proposed for election the following assistants who had been nominated to serve on the committee: Mr. R. A. Duncan, Mr. F. S. Haynes, Miss E. Lowy, Mr. C. McLachlan, and Mr. Charles Pickford. Mr. A. O. Collard supported the election, and the nominations were then put to the meeting and agreed unanimously.

* * *

The Late Mr. W. F. Yeames, R.A.

Mr. William Frederick Yeames, R.A. (retired), whose death at the age of eighty-three took place on 3 May, was an artist of the popular order, depending more upon the skilful drawing of a "taking" subject than upon fine conception or individual presentation. Perhaps he was rather spoiled by his early successes, for he was made an Associate at the age of thirty-one; his "Amy Robsart," shown in 1877, was bought for a thousand pounds by the Chantrey trustees; and his "When did you last see your Father?" shown at the Academy Exhibition of 1878, secured his election to the full R.A. Afterwards much of his energy was taken up by teaching in the R.A. schools, by examiner's work at South Kensington, and by his duties as curator of the Painted Hall at Greenwich Hospital. He was the third son of William Yeames, H.B.M. Consul at Taganrog, and was born there in 1835. He studied art with George Scharf, of the National Gallery, who is best remembered as an industrious illustrator of classical encyclopædias and similar books; with F. Westmacott; and, in Florence, with Professor Pollastrini and R. Buonajuti. He married Anne, daughter of Major Winfield and niece of Sir David Wilkie, R.A.

NOTES OF THE MONTH.

Housing Competitions Statistics.

With regard to the housing competitions held recently by the R.I.B.A. on behalf of the Local Government Board, the following interesting statistics are recorded in the R.I.B.A. Annual Report:—

Area.	Number of Competitors.	Designs received.
Home Counties	336	686
Northern	100	226
Liverpool and Manchester ...	132	301
Midland	107	248
South-West	67	169
South Wales	66	158
	808	1,788

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Memorial to Fallen M.P.'s.

In the House of Commons, Sir W. Essex having asked for information respecting the memorial that was to be set up to those Members and officials of the House who had lost already or might in the future lose their lives in the War, Sir Samuel Roberts, as one of a small committee whom the subscribers had appointed to select designs, said that subscriptions were asked from Members of both Houses of Parliament, and that over £2,000 had been obtained. It was felt that the memorial should be in a position where all strangers coming to the House might see it, and that limited the possible places. After a good deal of inquiry it was suggested that the big window in St. Stephen's Hall would be suitable, for all strangers coming to Parliament must see it, and the only objection was that the position beneath the window was rather dark. There would have to be some electric light contrivance which could be turned on when required. Three gentlemen were appointed to get designs, and these were now in the tea-room of the House. No selection had been made, and nobody was bound. It was perfectly open to the subscribers to turn them down and ask for other designs. Of course, the First Commissioner of Works would be finally responsible to see that the artistic beauties of the building were maintained.

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The Great Pyramid of Gizeh.

The attention of the Council of the R.I.B.A. having been drawn to a scheme promoted by an American society to erect a school in such close proximity to the Great Pyramid of Gizeh that no one could look at the monument without having the school buildings thrust upon his notice—the promoters frankly avowing that the Pyramid was to serve as an advertisement for the school—the Council appealed to the Secretary of State for Foreign Affairs to intervene with the Egyptian Government to prevent a site of such supreme historical and archæological interest being desecrated in the way proposed. A reply from the Foreign Office stated that the letter had been communicated to Sir F. Wingate, H.M. Commissioner for Egypt, and that he had given the assurance that the Egyptian Government disapproved of the scheme and that it had been abandoned.

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration.

Sculpture Group and Coat of Arms over Principal Entrance to British Columbia House, Regent Street, London.
F. W. Pomeroy, A.R.A., Sculptor.

FEBRUARY 1918

27-29, Tothill St., Westminster. London. S.W

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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration.

"The New House," Airlie Gardens, Kensington, London : Music Room Entrance.
H. M. Fletcher, M.A., F.R.I.B.A., Architect

MARCH 1918

27-29, Tothill St., Westminster. London. S.W.

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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration.

Gable on West Front of Buildings at Sissinghurst Castle.

APRIL 1918

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THE ARCHITECTURAL REVIEW

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Tower of Comares, Fortress of the Alhambra, Spain.

MAY 1918

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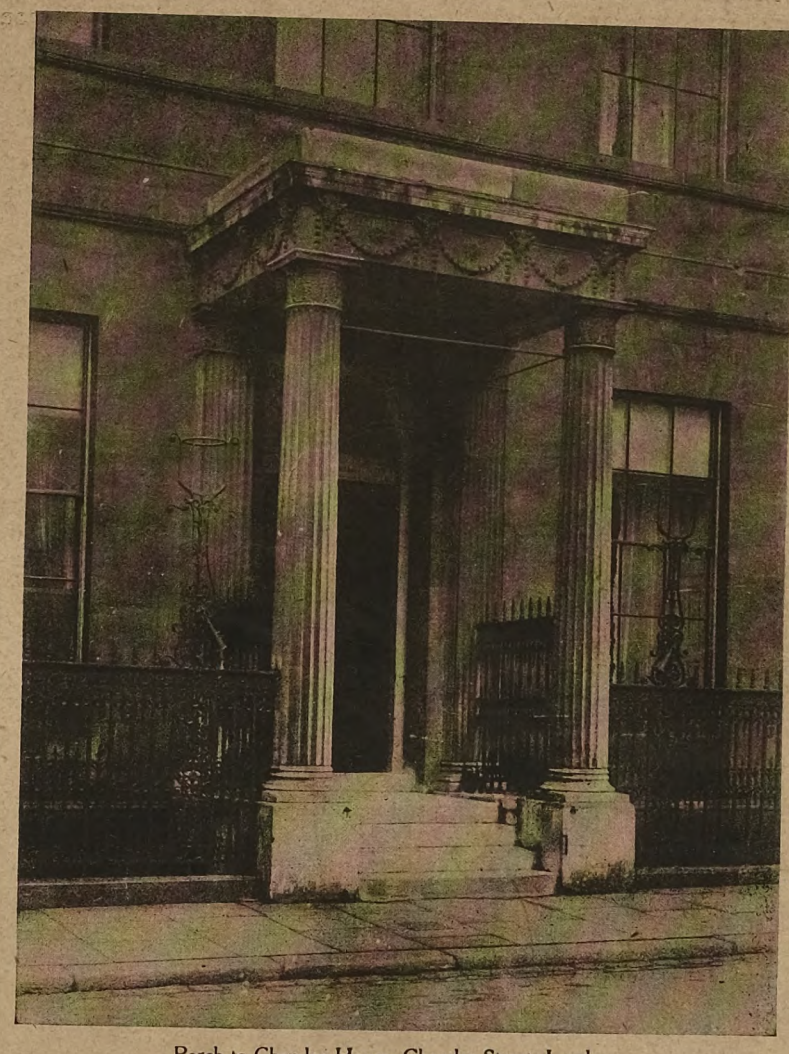

Porch to Chandos House, Chandos Street, London.
The Brothers Adam, Architects

JUNE 1918

27-29, Tothill St., Westminster. London. S.W

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